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**SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE**

(Research Centre recognised by the University of Kerala  
and Mahatma Gandhi University.)

Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

# Sukrtindra Oriental Research Institute

Kuthapady, Thammanam, Kochi - 682 032, Kerala, India

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Head, Kasi Math Samsthan

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15th April 2011

**Dr. V. Nithyanantha Bhat**  
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# The Threefold Division of Tantric Rites According to Īśānaśivagurudevapaddhati

*Maciej Karasinski*

*Cognitive (...) theorists assert that the leading motivation for religious thought and action is to interpret or explain the world on one hand and to influence or control it on the other (Pascal Boyer, Out of Africa: Lessons from a By-product of Evolution).*

The aim of this paper is to remark on three categories of Tantric rituals. The examples are quoted from a Kerala Tantric text entitled *Īśānaśivagurudevapaddhati* (ĪŚGD) and composed most probably in the 12<sup>th</sup> century. This in many respects encyclopaedic treatise, known also as *Tantrapaddhati*, deals with various types of rituals, science of magic, natural medicine, construction of temples and allied subjects. The erudite author of the work, Īśānaśivagurudeva, divided his opus into 4 parts (*pādas*): *sāmānyapāda*, *mantrapāda*, *kriyāpāda* and *yogapāda*. The whole text has nearly 18.000 stanzas written in 119 *paṭalas*.<sup>1</sup>



### Three categories of Tantric rites

Majority of rites in Tantric traditions can be divided into *nitya* (daily), *naimittika* (occasional) and *kāmya* (volitional)<sup>2</sup>. The *nitya* rites are mandatory actions of daily routine performed by every adherent of a Tantric tradition. The *naimittika* pūjās are enacted on a specific occasion be it an anniversary of a temple construction or the winter solstice. The *kāmya* pūjās, the volitional rites (known also as facultative or optional) are performed to gain desired goods or qualities. They are never considered as obligatory but always employed for the realization of certain aims<sup>3</sup>. This threefold division of Tantric rites can be found in almost every Tantric manual. For example, in ĪŚGD we read:

Nityairnaimittikairḥ kāmyairiṣṭāpūrtaiśca naikadhā |  
Svargādipāśavān bhogāniha cāmutra cāpnuyāt |

(ĪŚGD 1.49)

By obligatory, occasional and optional rites and by the merit of sacrificial ceremonies, one can, first of all, reach heaven [but also] gain cattle and pleasures, here and there

### Naimittika pūjās

According to anthropologist Robert F. Murphy<sup>4</sup>, rituals, in general, can be divided into: calendrical rites, situational rituals and rites of passage. The calendrical rites are sacred acts done to establish periodic sacralization of time. Those rituals are usually performed on special occasions such as the

first day of spring season, the beginning of inauspicious period, etc. Thus, it seems clear that in the context of Hindu beliefs, calendrical rites can be referred to as *naimittika*. To understand the meaning of those rituals we should bear in mind that the sacred time is a cyclical matter that consists of a set of seasons. The calendrical religious rites are markers in this endless circle. They can signify the rebirth of the world in spring or its dissolution in winter.<sup>5</sup> Although the occasional rituals are more complex than the daily ones, the pattern of the *naimittika pūjās* is almost the same as in the case of *nitya pūjās*. Goudriaan gives an example of such rituals describing the damanaka rite, done on the fourteenth night of the bright fortnight. During the ritual a consecrated damanaka creeper is offered to a deity and his entourage. This rite is performed to avert misfortune caused by inauspicious constellations.<sup>6</sup> An important sub-class of *naimittika* rites consists of *prāyaścitta* ceremonies. The very term *prāyaścitta* refers to the ritual removal of sins caused by deeds done defectively during daily *pūjās*.<sup>7</sup> In other words, by the employment of those rites an atonement of sins can be achieved. ĪŚGD explains the aim of *prāyaścitta* rites as follows:

atha pramādaskhalitavismṛticyutajanmanām |

doṣānām praśamāyātra prāyaścittam nigadyate ||

(ĪŚGD 20-1)

[Rites of] *prāyaścitta* are proclaimed for atonement for mistakes born out of negligence, deficiency, forgetfulness and deviations [from prescribed rules].

Generally speaking, by the performance of *naimittika* rites, a life of community or an individual may be consecrated and spiritually revitalized. Moreover, during the calendrical rituals the worshippers congregate to celebrate and pray together in a religious atmosphere. Thus, one may suggest that those rites are also done to heighten social solidarity.<sup>8</sup>

### Nitya pūjās

*Nitya* rites can be defined as obligatory rituals that have to be performed daily.<sup>9</sup> According to *Mīmāṃsākas'* theory, they produce no specific fruit though if these actions are not performed, they generate demerit or sin.<sup>10</sup> Those rites can be divided into several sub-classes including purificatory rites (*śuddhi*) of the devotee himself, place of worship, *dravya* (ritual paraphernalia), etc. It is generally accepted that a Tantric adept should daily perform *nitya pūjās* that may include worship of the sun and honouring various gods - e.g. one may venerate the guardian deities to secure safety of a temple.<sup>11</sup>

As a part of *nitya rites* various offerings are given to propitiate the gods. As a matter of fact, the deity invoked is treated as a noble guest or a king. The similarity is more striking in a case of temple worship where the main deity is said to be the divine ruler. And the temple complex is the celestial palace. Thus, rituals performed in households are of more humble nature as they reflect the act of honouring a common guest. It can be added that, as once observed by Heesterman, in India gods were always considered as both recipients and celebrants of a sacrifice.<sup>12</sup>



The *niṭya pūjās* have similar ritualistic structure. Every rite begins with *āvāhana* (invocation) and ends with *visarjanā* (dismissal of the deity). A *pūjā* usually consists of a sequence of offerings, so called *upacāras*. The *upacāras* are enumerated in ĪŚGD:

Āsanāvāhanārghyāṇi pādyamācamanīyakam || 5-3 ||

Sāṅgopāṅgaṃ tathā snānaṃ vasanābharaṇāni ca |

Gandhapuṣpe tathā dhūpo dīpaścarunivedanam || 5-4 ||

Agnikāryaṃ namaskāro japapūjāsamarpaṇam |

Iti ṣoḍaśa coddīṣṭā hyupacārāḥ samāsataḥ ||

(ĪŚGD 5-5)

Pedestal on which the deity is seated, invocation [of a deity], drinking water, water for washing feet, water for sipping, Aṅgas and Upāṅgas, cleansing, clothes and ornaments, fragrances, flowers, incenses, light, oblations, feeding the sacrificial fire, homage, muttering of mantras, [other] rites, bestowing of offerings, these are the *upacāras* (offerings), here mentioned in a brief manner.

In Tāntric rites, during the *āvāhana* ceremony the deity is invited to a mystical diagram (*yantra*) or an idol (*mūrṭi*) and food (*naivedya*) is offered in a religious atmosphere. It is believed that the gods are pleased by a mere act of invitation to a religious function and they send their blessings to the participants of the rituals.<sup>13</sup> It should be noted that this notion is not only a Tāntric idea as a similar statement one can find for example in *Chāndogya Upaniṣad* (ChUp 3.6.3.). Hardly

ever a ritual is done without a *homa*- a fire sacrifice. The holy fire is kindled and oblations of ghee and other eatables are poured into it. All of those actions are accompanied by chanting of mantras. Usually Tāntric *pūjās* have similar structure. After the *āvāhana* of a deity in an idol, water is offered for washing feet (*pādya*), then a tāntric adept gives another offering of water (*ācamana*) and sweet dishes (*madhuparka*).<sup>14</sup> Afterwards, second ablution of the deity is performed (*punar ācamana*) and bathing (*snāna*). The idol is dressed and adorned (*vasṭra*) sprinkled with perfume (*gandha*) and decorated with flowers (*puṣpa*). Burning of incenses (*dhūpa*) and waving an oil lamp is also necessary. Then food (*naivedya*), betel leaf and water are given to the deity. After those ritualistic acts, one may honour the attendants of the main god. In that case so-called *āvaraṇa pūjā* should be performed.<sup>15</sup> Before the very act of *visarjana* (dismissal of the deity) a performer of the ritual should perform an act of expiation for all mistakes done during the ceremony. While a part of consecrated food is left to be enjoyed by the deity the remains are converted into *prasāda*, an edible manifestation of divine grace. Thus, by the partaking of a *prasāda* a spiritual communion between a devotee and his deity is established.<sup>16</sup>

It can be said that by performing *niṭya* rites Tāntric not only propitiates a deity but also honours his ancestors who practised the same rituals and followed the same rules of conduct. Thus, by performing *niṭya* rites, a Tāntric adept pays reverence to his tradition and guru. In other words, he confirms his status as a follower of a certain *guru-paramparā*.

## Kāmya pūjās

*Religious belief is an inherent part of human existence and thus it has to address the entirety of human life-the sublime as well as the trivial and earthly (Eva K. Dargyay - Buddhism in Adaptation: Ancestor Gods and Their Tāntric Counterparts in the Religious Life of Zanskar).*

In the realm of Hindu ritualism, situational or volitional rites can be rendered as *kāmya pūjās*. These acts are performed in order to fulfil a particular desire of a devotee. This kind of volitional magic includes rites of two categories: 1) rituals performed to achieve something, 2) rites of black magic (*abhicāra*), spells employed for malevolent purposes. ĪŚGD prescribes *kāmya* rites for attaining four aims of human existence: *dharma* (discharge of duty), *artha* (acquirement of wealth), *kāma* (gratification of desire), *mokṣa* (final liberation).<sup>17</sup>

Puruṣārthacatuṣkaṃ yat kāmyakarmāṇi yāni ca |  
tāni saṃsādhayed agnimantrairvaidikatāntrikaiḥ ||

(ĪŚGD 14-5)

To attain four goals of human life one should employ six-fold *kāmya* rituals along with fire (rites), mantras of Vedic and Tāntric origin.

The Tāntric texts as a rule describe complementary classes of remedial and injurious ritual practices. These could be performed by an individual or executed by a priest in favour



of a devotee, who is unable to undertake the ritual action himself (*pūjayīṭ*).<sup>18</sup>

Therefore ĪSGD mentions seven types of *abhicāra*  
 Athābhicārāḥ śatrūṇāṃ dharmavedadruhāṃ smṛtāḥ  
 te ca saptavidhāḥ stambhavidveṣoccāṭamāraṇaiḥ 47-1  
 bhrāntyutsādanayogaśca yantramantrahutādibhiḥ  
 sidhyantyausādhayogaiśca tattattantranidarśanāt

ĪSGD (47-2)

The rites of black magic (*abhicāra*) are prescribed for enemies, for those who act against the Vedic law, etc. There are seven types of *abhicāra*: *stambha* (paralysis), *vidveṣa* (exciting enmity) *uccāṭa* (causing a person to flee away), *māraṇa* (killing), *bhrānti* (causing confusion), *utsādana* (causing an enemy to leave off), *yoga* (combination of the before-stated ones). According to Tāntric prescriptions, these acts should be executed with a help of yantras, mantras, oblations, herbs and yoga.

To put it briefly, *kāmya pūjās* should be done in case of necessity to gain certain merits. Those rites, as all the Tāntric ceremonies, are to be performed with the help of mantras, yantras and yoga.<sup>19</sup> The duty of a performer is to establish a spiritual relation between mundane world and supernatural reality. Only then the aim of a ritual can be achieved. The ritualistic acts performed in a sacred space by an initiated adept create a correlative link between those two realms.<sup>20</sup>

## Summary

To sum up, we can add that the Tantric rites, subdivided into three categories as above, do have a common structure: each of them usually requires fire rituals, usage of yantras and mantras. The aims of ritualistic acts are manifold: they are done to honour the gods and traditions, to achieve certain merits or to attain salvation. From sociological point of view, some rites can be seen as acts reestablishing rules of conduct in a certain community. In majority of those rituals, the Tāntric gods are honoured as superior beings, the rulers of life and death. On the other hand, minor divine beings are usually considered as wish bringers and mediators between humans and the higher entities. Therefore, during *kāmya pūjās*, spirits and demigods like *vidyādhara*s are invoked.

Nevertheless, the primary aim of every Tāntric ritual is to establish a communion between a worshipper and his deity. In the presence of gods, a Tāntric adept can ask for worldly success or supernatural powers. He can propitiate deities, give thanks to them for their help or expiate for his misbehaviour. However, to attain both *mukṭi* (the ultimate salvation) and *bhukṭi* (worldly success) a strict and continuous *sādhana* (spiritual discipline) should be followed, under a guidance of a spiritual master.

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*Īśānaśivagurudeva paddhati* of Īśānaśiva gurudeva, edited by Gaṇapatiśāstrī, T. University of Trivandrum: 1920.

## Notes

<sup>1</sup> N.P. Unni, *Tantrapaddhati a Study*, Delhi: 1987, p.26.

<sup>2</sup> *Spiritual practices known as sadhanas consist of two broad groups, yoga and ritual worship (pūjā)). Ritual worship is divided into three kinds: (1) those performed daily (nitya), (2) those performed on particular dates (naimittika) and (3) those performed for the fulfillment of a special desire or for averting misfortune (kāmya).* Elisabeth Anne Benard Chinnmastā, *the awful Buddhist and Hindu Tantric Goddess*, Delhi: 1994: p.23.

<sup>3</sup> Teun Goudriaan, *Māyā Divine and Human*, Delhi: 2000, p.353.

<sup>4</sup> Robert F. Murphy, *Cultural and Social Anthropology*, New Jersey: 1979, p.75.

- <sup>5</sup> Alain Daniélou, *Hindu Polytheism*, New York: 1964, p.374.
- <sup>6</sup> Teun Goudriaan, *Hindu Tantrism*, Wiesbaden: 1975, p. 158.
- <sup>7</sup> H. Daniel Smith, *Prāyascitta in the Canonical Works of the Pāñcarātra āgama*, [in:] *The Adyar Library Bulletin*, vol. XXX, parts 1-4, Madras: 1966, p.34.
- <sup>8</sup> Robert F. Murphy, *Cultural and Social Anthropology*, New Jersey: 1979, pp. 211-213.
- <sup>9</sup> Many Tantric rites are modeled on these normative (smārta) rituals, e.g. the Hindu sacramental rites (samskāra), the daily obligatory rites performed by the orthodox caste Hindus, such as ritual bath, worshipping the Sun at special junctures of the day (sandhyārcanā) and the water - oblation - to gods, ancestors etc. (ārpaṇa). Tantric modifications of these rites are mainly theological. — Teun Goudriaan, *Hindu Tantrism*, Leiden: 1989, p. 123.
- <sup>10</sup> John Grims, *A Concise Dictionary of Indian Philosophy*, Madras: 1988, p.228.
- <sup>11</sup> Teun Goudriaan, *Hindu Tantrism*, Leiden: 1989, p.134.
- <sup>12</sup> J.C.Heesterman, *The Conundrum of the King's Authority* in: J.F. Richards, *Kingship and Authority in South Asia*, Oxford: 1998, p.15.
- <sup>13</sup> Jan Gonda, *Change and Continuity in Indian Religion*, Delhi: 1985, p.67.

- <sup>14</sup> The *madhu-parka* or 'honey mixture' was an offering of honey, curd and clarified butter made to gods when they made themselves immanent or manifested in one's house or domain – Ronald Inden, *Ritual, authority and cyclic time in Hindu kingship*, in: J.F. Richards, *Kingship and authority in South Asia*, Oxford: 1998, p.73
- <sup>15</sup> Kalyambhata Chakraborty, *An Untold Story: Transition from Yajña to Pūjā*, [in:] *Anvīkṣā – Research Journal of Department of Sanskrit*, vol XXIV, Kolkata: 2003, p. 80
- <sup>16</sup> Peter Bennet, *In Nanda Babu's House: the Devotion Experience in Push'ī Marga Temples* [in:] *Divine Passions, the Social Construction of Emotion in India*, ed.Owen M. Lynch, Delhi: 1990, pp.196-199.
- <sup>17</sup> Kala Acharya, *Purāṇic Concept of Dāna*, Delhi: 1993, pp.116-117.
- <sup>18</sup> Roland Inden, *The Temple and the Hindu Chain of Being*, [in:] Roland Inden, *Text and Practice—Essays on South Asian History*, Oxford: 2000, p. 203.
- <sup>19</sup> Gudrun Buhnemann, *On Puraścaraṇa: Kulārṇavaśāntṛa, Chapter 15*, in: *Ritual and Speculation in Early Tantrism* ed. Teun Goudriaan, Delhi: 1993, p.62
- <sup>20</sup> Robert.F.Murphy, *Cultural and Social Anthropology*, New Jersey: 1979, p.213.

- <sup>21</sup> Another group of demigods was that of the vidyādharaḥ the wielders of magical powers ( ) they were generally looked on as favourable to men and were invoked for the protection of the child conceived together with the gandharvas and the siddhas. They later formed another group of demigods and were known for their great purity and perfection and for their possession of eight supernatural faculties (siddhis) - Dharmendra Kumar Gupta, *Society and culture in the time of Daṇḍin*, Delhi: 1972, pp. 341-342.

*Work (done with selfish desire) is far inferior, O Arjuna, to that done with a detached reason. Take refuge in this detached reason. Small-minded are they who are motivated by selfish results.*

— *Bhagavad Gītā* II. 49.

*They alone are said to be of great intellect (wisdom) who are firm in their conviction of the self, beyond causality and ever the same. This, ordinary men cannot grasp.*

— *Māṇḍukya Kārikā* IV. 95.



# Śabda as a Source of Knowledge in Nyāya Philosophy

*Dr. S. Sivakumar*

The Nyāya philosophy is primarily concerned with the conditions of valid thought and the means of acquiring a true knowledge of objects. Nyāya as a science lays down the rules and methods that are essentially necessary for a clear and precise understanding of all the materials of our knowledge as these are derived from observation and authority. The science of Nyāya deals with all the processes and methods that are involved, either directly or indirectly, in the right and consistent knowledge of reality.

The Nyāya teaches that the highest good is attainable only through the highest knowledge. The discussion of Śabdapramāṇa is primarily divided into three parts. The first relates to its definition, the second to the establishment of it as a separate pramāṇa which is irreducible to the other pramāṇas and the third, to the establishment of the authority of the Vedas on the basis of this pramāṇa.<sup>1</sup> Gautama's definition of Śabda pramāṇa brings in the notion of an āptapuruṣa and hence depends upon the exact characterization of the characteristics

of the person whose statement is to be regarded as "true" because it is "his" statement.

### Definition of Śabda

The Nyāya school of thought is necessary for the understanding of a statement Śābdabodha. Śabda literally means verbal knowledge. It is the knowledge of objects derived from words or sentences. All verbal knowledge, however, is not valid. Hence Śabda, as a *pramāṇa*, is defined in the Nyāya as valid verbal testimony. It consists in the assertion of a trustworthy person.<sup>2</sup> But it is a matter of common observation that a sentence or statement is not by itself sufficient to give us any knowledge of things. Hence while the validity of verbal knowledge depends on its being based on the statement of a trustworthy person, its possibility is conditional on the understanding of the meaning of that statement. Hence Śabda or testimony as a source of valid knowledge consists in understanding the meaning of the statement of a trustworthy person.<sup>3</sup>

It will appear from the above definition that the first step in Śabda or testimony is the perception of the words of a sentence or proposition set forth by some trustworthy person. In the case of a spoken sentence we have an auditory perception, and in that of a written sentence we have a visual perception of the constituent words.

Secondly, there must be an understanding of the meaning of the words perceived by us. It is through this understanding of the meaning of words that we come to the final step,

namely, the verbal knowledge of objects or the truth about certain objects. Thus the Karaṇa or the special cause of Śabda or valid verbal knowledge is the knowledge of words (padajñāna) which leads to the knowledge of objects through its function (vyāpāra) of recalling to our minds the meanings connected with words or sentences.<sup>4</sup>

Thus Śabda is distinguished from the preceding pramāṇas by the fact that it is due to the knowledge of words or sentences, while perception is due to sense-object contact, inference to the knowledge of Vyāpti or universal relation, and Upamāna or comparison to the perception of similarity or dissimilarity.

### Classification of Śabda

There are two ways in which all verbal knowledge has been classified in the Nyāya system. According to Vātsyāyana, verbal knowledge is of two kinds, namely, dṛṣṭārtha or that relating to perceptible objects and adṛṣṭārtha or that relating to imperceptible objects.<sup>5</sup> The first is limited to the ordinary sensible objects of this world, while the second relates to super sensible objects which cannot be known by means of perception. Under the first head we are to include the trustworthy assertions of ordinary persons, the saints and the scriptures in so far as they bear on the perceptible objects of the world. Thus the evidence given by witnesses in law courts, the knowledge about plants that we get from a reliable farmer, the scriptural injunctions about certain rites and ceremonies for rainfall, birth control and the like are illustrations of

dr̥ṣṭārtha Śabda. The second will include all the trustworthy assertions of ordinary persons, saints, prophets and the scriptures in so far as they bear on supersensible realities. Thus the scientist's assertions about atoms, ether, electrons, etc., the prophet's instructions about virtue and vice, the scriptural texts on God, heaven, future life and the like are illustrations of adr̥ṣṭārtha Śabda.

Śabda is the quality apprehended by the organ of hearing. It subsists in ether alone. Śabda is of three kinds: born of conjunction, born of disjunction and born of Śabda. The first kind of Śabda is produced by the contact of a stick with a drum, the decrepitating Śabda that is produced when a bamboo is halved is the second kind of Śabda, and all subsequent Śabdas reaching the ear from the place where Śabda is produced first, is the third kind of Śabda.<sup>6</sup>

According to the later Naiyāyikas, there are two kinds of Śabda or verbal testimony, namely, vaidika or the scriptural and laukika or the secular. In the first we have the words of God. The Vedas are created by God and are therefore valid on all points. Vaidika or scriptural testimony is thus perfect and infallible by its very nature. As distinguished from this, laukika or secular testimony is not all valid. It is the testimony of human beings and may therefore be true or false. Of laukika testimony, only that which proceeds from trustworthy persons is valid, but not the rest.<sup>7</sup>

It will be observed here that while the first classification of Śabda depends on the nature of the objects of knowledge,



this second classification has reference to the nature of the source of knowledge in testimony. All Naiyāyikas, however, agree in holding that testimony must always be personal, i.e. based on the words of some trustworthy person, human or divine. In respect of truth or validity there is no difference between the trustworthy assertions of an ordinary person, a saint, a prophet and the scriptures as revealed by God.

### Nature and Forms of Śabda in Other Systems

The other systems of Indian philosophy, the Cārvāka, Bauddha and Vaiśeṣika do not recognize Śabda or testimony as a distinct pramāṇa or source of knowledge. According to the Cārvākas, there is no logical ground or justification for our believing in anything simply on the statement of another person. If it were so, we shall have to believe in many absurd and fictitious objects about which any fool may tell us. If, however, Śabda or testimony be constituted by the statement of a trustworthy person, it is only a case of inference from the character of a man to the truth of his assertion. But inference cannot be accepted as valid source of human knowledge. Hence Śabda or testimony should not be recognized as a pramāṇa or valid method of knowledge.<sup>8</sup>

According to the Buddhist logicians, Śabda is not an independent source of knowledge, but a form of perception of inference. If by Śabda we mean to prove that the person who makes a certain statement is trustworthy, we reduce it to inference. If, however, we use it to prove that there are actual facts corresponding to a statement, we reduce it to perception.<sup>9</sup>

According to the Vaiśeṣika, Śabda as a form of knowledge is to be included in inference, since the ground of our knowledge is the same in both. Just as in inference we know an unperceived object from the perception of something which is related to it, so in Śabda from the perception of words we know the objects which are unperceived but related to the words perceived by us.<sup>10</sup>

In the Jaina system Śabda is recognized as a separate pramāṇa or source of knowledge. It consists in the knowledge derived from words which, when properly understood, express real objects and are not inconsistent with the evidence of perception. Thus while in the Nyāya system scriptural testimony depends on divine revelation, in the Jaina it comes from the perfected and omniscient finite self.

In the Sāṅkhya - yoga system too we find a recognition of Śabda or testimony as a valid method of knowledge.<sup>11</sup> But while in the Sāṅkhya, scriptural testimony is regarded as impersonal and therefore possessing self-evident validity, the Nyāya takes it as neither impersonal nor self-evidently valid. It holds that the scriptures have been created by God and require to be proved by reason as much as any other form of knowledge.

According to the Mīmāṃsā system, Śabda as a pramāṇa consists in the true knowledge of objects, derived from the understanding of the meaning of a sentence. It is called pauruṣeya or personal when constituted by the words of

trustworthy persons, and apauruṣeya or impersonal when constituted by the words of the Vedas.<sup>12</sup>

The prābhākara school of the Mīmāṃsā, however, takes Śabda to mean only vaidika or scriptural testimony about the existence of super sensuous realities.<sup>13</sup> According to the Vedāntists, Śabda or āgama as a source of valid knowledge consists in sentences or propositions which assert of certain relation between things, that is not contradicted in any way.<sup>14</sup> It is a verbal knowledge of objects, which is not validly contradicted by any other knowledge. While this is implied in the Nyāya definition of Śabda, there is some difference between the Nyāya and the Vedānta with regard to the nature of vaidika or scriptural testimony.

According to the Nyāya, scriptural testimony is personal, since the Vedas have been created by the supreme person or God. For the Vedānta it is impersonal in as much as God does not create but only reveals the contents of the Vedas, which are eternal truths independent of God. So also the Mīmāṃsakas look upon the Vedas as a system of necessary truths or eternal verities which are independent of all persons and therefore purely impersonal in character. For the Naiyāyikas, the Vedas as a system of truths embody the will of God. They express the eternal reason of the divine being in the order of time.

### Nature of Pada or Words

The Śabda as a pramāṇa consists in sentences or propositions put forth by some trustworthy person. Now a

sentence is a group of words or pada arranged in a certain way. To understand a sentence – vākya we have to understand its constituent words. Hence we propose to consider here the nature and meaning of words, as well as other questions in connection with the understanding of pada.

According to the Nyāya, Śabda is a physical phenomenon. It is the attribute of an intangible and all-pervading substance called ākāśa or the ether. Thus words are symbolic sounds constituted by letters arranged in a definite order. A word is a definite whole of syllables which are its parts and have a fixed order in the whole.

### **Pada and their Meanings**

A pada is defined as a group of syllables arranged in a fixed order. This nature, however, has in view the existence or the constitution of a word. The essential nature of a word lies in its meaning.<sup>15</sup> Logically a word is a sound that bears a certain meaning. The meaning of a word consists in its relation to the object which it signifies. A word may have different meanings according to the different ways in which it may be related to an object. According to the Naiyāyikas, there are three kinds of meaning of a word, namely, abhidhā, paribhāṣā and lakṣaṇā.<sup>16</sup>

The abhidhā is the primary meaning of a word. It is also called śakyārtha, vācyārtha and mukhyārtha. The relation between a word and its meaning may be either saṅketa or lakṣaṇā. Saṅketa is the direct relation between a word and



its meaning, such that the knowledge of the word leads immediately to the knowledge of its relation to that meaning.

According to the Mīmāṃsakas, the śakti of a word is its natural relation to the object which it signifies. Just as fire possesses the power of burning, so words possess a natural potency to mean certain things independently of the will of any person. The Naiyāyikas, however, contend that the relation between a word and its meaning is not a natural but conventional relation.

If the saṅketa or the direct relation between the word and its meaning is non-eternal or changeable, it is called paribhāṣā. The meaning called up by the convention established by authorities is the paribhāṣita or technical meaning of a word. Padas which bear such meanings are called pāribhāṣika or technical words, eg: the words "article" in grammar, "premise" in logic, "court" in Law, "category" in philosophy.<sup>17</sup>

Lakṣaṇā is the secondary meaning of a word. It is the indirect or implied meaning in which we should understand a word when its direct or primary meaning does not consist with other words or the context - eg: when we are told "the house is on the Ganga", we take "the Ganga" not in its primary meaning of "the current of water", but in the secondary meaning of "the bank of the Ganga". Here the secondary meaning is suggested through its association with the primary meaning. There are three kinds of lakṣaṇā or secondary meaning, namely, Jahallakṣaṇā, ajahallakṣaṇā and jahadajahallakṣaṇā.

According to Naiyāyikas, words do not mean universal only, since these cannot be understood apart from the individuals and their particular forms. A genus can be recognized only through the individuals that constitute it and their peculiar configurations. Hence the true view is that a word means all the three, namely, the individual the configuration and the generality.<sup>18</sup>

Thus the old Naiyāyikas conclude that every word means the universal, the individual and some particular form, and that one of these is predominant, while the rest are subservient factors in the meaning of a word.<sup>19</sup> Among the modern Naiyāyikas, however, some hold that a word means an individual as characterized by the universal *jātivīśiṣṭavyakti*,<sup>20</sup> while others maintain that it means an individual as qualified by both the universal and the configuration *jātyākṛtīvīśiṣṭavyakti*. It follows from this that there are three aspects in the meaning of a word, namely, a pictorial, a denotative and a connotative. A word calls up the form, denotes the individual and connotes the genus or the universal. Every word will therefore be connotative in so far as it means the generic properties of the individuals denoted by it. Indian Logic thus leaves no room for the so called non-connotative terms of Formal Logic in the west.

A word is a group of sounds having a certain meaning. The sounds composing a word have a definite order of succession among them. According to the Naiyāyikas, the sounds composing a word cannot be simultaneously perceived.

We can perceive only one thing at one instant. Hence the sounds of a word must be successively perceived by us.

The unity of a word as due to the synthesis of memory or the intellect involves certain difficulties for which the grammarians propose the theory of the *sphoṭa*. In truth, a word is not a unity, but a series of successive sounds. These sounds cannot be unified into the experience of one word, therefore, cannot signify an object. All that the series of sounds does is to manifest one inarticulate sound - essence called *sphoṭa* which is the real unity of a word and brings about the cognition of the object said to be meant by the word. Like the genus, the *sphoṭa* is an eternal essence which is common to all the utterances of word.

The theory of *sphoṭa* has been strongly repudiated by many renowned philosophers. The *sphoṭa* is not only, as Thibaut remarks, a grammatical fiction, but is also useless as an explanation of the unity of words. It has been severely criticized and rejected by Śaṅkara, Kumārila, Vācaspati and others.<sup>21</sup>

According to many schools of Indian philosophy, Śabda or verbal testimony is an independent *pramāṇa* like perception and inference. As we have already seen, there is some difference of opinion among them as to the nature of Śabda or verbal testimony. There are two main views with regard to it. On the one hand, the jainas and the Naiyāyikas take Śabda as the statement of a perfectly reliable person.<sup>22</sup> In this sense, Śabda as a *pramāṇa* means a sentence which is spoken

or written by a trustworthy person, or the statement of some authority. On the other hand, Śabda as a *pramāṇa* is taken by the Mīmāṃsakas and the Vedāntins to mean a sentence or proposition whose import is not contradicted in any way.<sup>17</sup> In this view, a sentence having the four conditions of expectancy, compatibility, proximity and fitness is *pramāṇa* or a valid source of knowledge.

According to the Naiyāyikas also, the validity of the knowledge derived from testimony depends on the reliability of the person who is its source. So also the truth of testimony is to be proved or tested by successful activity or verification in direct experience. Still the Naiyāyikas recognize testimony as an independent source of knowledge like perception and inference.

The Mīmāṃsakas and the Vedāntins go further than the Naiyāyikas and hold that the truth of the knowledge from testimony is a significant combination of ideas expressed by words, according to their expectancy, compatibility, propinquity and fitness. Although we do not go so far as to say with the Mīmāṃsakas and the Vedāntins that testimony has self-evident validity, yet we find no reason to deny that it is an independent or ultimate source of knowledge.

Thus the validity of an inference depends on the validity of our perceptions of the middle term and its relation to the major term. So also the truth of its conclusion is tested by verification in direct experience. Still no one denies that inference is a primary and an ultimate source of knowledge.



Thus we see that, like perception and inference, testimony does not always require to be proved by direct knowledge, although it may be so proved when necessary. We should therefore recognize it as an independent and ultimate source of knowledge like perception and inference.

## Conclusion

The final goal of life is the attainment of the reality which is established by philosophical discussions. In India, philosophy also prescribes a way of life to approach the truth. Thus religion and philosophy, Ācāra and Vicāra, go together. Among the four aims of life mokṣa is the highest, since there the soul is liberated from all bondages. In the Nyāya Sūtras four pramāṇas have been specially taught, because knowledge of the truth about them leads to release, while false knowledge about them leads to the stream of births and deaths. Thus all are agreed that mokṣa is attained by knowledge, but they differ in the nature of the knowledge to be acquired and in the condition of the soul after attaining mokṣa. We conclude with the Naiyāyikas that Śabda or verbal testimony is an independent source of our knowledge.

## Notes and References

1. *Nyāya Sūtra*, p, 14.
2. Āptopadeśaḥ Śabdaḥ, Ns, 1-1-7.
3. Vākyaṛthajñānaṃ Śabdajñānaṃ, TC, p, 77.
4. Padajñānaṃ tu Karaṇaṃ dvāraṃ tatra padārthadhīḥ, BP, SM, P,74.

5. Sa dvividho dr̥ṣṭādr̥ṣṭārthatvāt, NS, 1-1-8.
6. Śabdaḥ trividhaḥ Saṃyogajaḥ Vibhāgajaḥ Śabdaḥ ceti Tarkasaṃgraha, p. 68.
7. Vākyam dvividham vaidikam laukikañca, TS, p. 73.
8. Sarvadarśanasamgraha, p. 19.
9. *History of Indian logic*, p. 287.
10. *Vaiśeṣika Sūtra*, 9-2-3.
11. *Taṭtvakaumudi*, p. 5 and *Yoga-bhāṣya*, 1-7.
12. *Śāstradīpikā*, p. 72.
13. Prābhākara School of Pūrva Mīmāṃsā, p. 52.
14. *Vedāntaparibhāṣā*, Chapter, IV.
15. Padaṃ ca varṇasamūhaṃ, etc Tarkabhāṣā, p. 14.
16. Padaṃ ca varṇasamūhaḥ Śaktaṃ padaṃ, tarkasaṃgraha, p. 64.
17. *Śabdaśakṭiprakāśikā*, p. 54.
18. *Nyāya Sūtra*, 2-2-62.
19. *Nyāya Bhāṣyam*, 2-2-63.
20. *Siddhāntamuktāvali Dinakari*, p. 81.
21. *Śāstradīpikā*, p. 95.
22. Āptena Praṇītaṃ Vacanamāptavacanam, p. 96.
23. padārthābhīdhanadvāreṇa yadvākyārtha vijñānam tacchābdaṃ nāma pramāṇam, p. 72.

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# **The Viṭṭhala Cult in Lower Kaveri: A Study of the Srirangam Temple Inscriptions**

*Divya Sandesh*

The medieval period of Indian history is notable for the proliferation of religious cults and temple networks which played a prominent role in the process of state formation. The temple networks and cults had potential for integrating the societies and polities that became a characteristic feature of medieval Indian politics. The polity incorporated diverse segments of the society by extending patronage to local temple networks and cults and this incorporative attitude of the rulers was an essential means of state legitimization.<sup>1</sup>

In this paper an attempt is made to look at the religious tradition that became predominant in the thirteenth century Maharashtra. The tradition was popularized by the Marathi saints through their songs called 'Abhangs'. This devotional cult was known as the cult of Viṭṭhala (also Viṭhoba) that was centred around the temple of Pandharpur in the Sholapur district of Maharashtra. In the thirteenth century Pandharpur emerged as the pilgrimage centre of Varkari saints, who



composed songs in praise of Viṭṭhala or Viṭhoba who was considered as a form of Vishnu.<sup>2</sup> The Varkari tradition is a spiritual movement or more exactly a body of spiritual groups which gathered around spiritual teachers (gurus). Theoretically everybody without distinction of caste and creed can become a Varkari. In Maharashtra<sup>3</sup>, the five saint poets of medieval period (panc sant kavi) who composed main body of Marathi devotional poems are glorified and respected even today by all people and are looked upon as creators of 'people's literature' in Maharashtra. They are Jñandev an outcaste Brahmin, Namdev the tailor, Eknath the householder Brahmin, Tukaram the Sudra poet and Ramdas a political saint and the preceptor of Sivaji. A peep into the inscriptions of the 16th century shows that this cult was popularized in South India by the Vijayanagara rulers who patronized vaishnavism right from the beginning of Tuluva reign. In this study I have made use of a few inscriptions of Srirangam Temple referring to Viṭṭhala. Apart from these inscriptions, songs of Purandaradasa, a 16th century bhakti poet who was patronized by Krishnadevaraya have also been used for supplementing my study on the spread of this cult in the Lower Kaveri.

Among all the sources available, inscriptions are the most authentic documents that furnish clear evidences about the popularity of Viṭṭhala cult in South India. Though there are copious inscriptions referring to Viṭṭhala belonging to different periods of time the number of inscriptions are found increasing particularly during the Vijayanagara period. The early Sangama kings were strong devotees of God Shiva with

Virupaksha as their patron deity to whom they paid obeisance in their inscriptions. Towards the end of the 15th century, the Vijayanagara rulers developed an affinity towards Vaishnavism and came to be influenced more and more by the doctrines of Sri Vaishnavism.<sup>4</sup> By the beginning of the 16th century, the Tuluvas were particularly devoted to God Venkateswara of Tirupati and it was under Krishnadevaraya that the Viṭṭhala cult was promoted at the capital<sup>5</sup>.

The earliest reference to Viṭṭhala as a God is dated 1216 A.D., an inscription belonging to the Hoysala period written in Kannada<sup>6</sup>. Prior to it, though there are inscriptional evidences referring to Viṭṭhala, they do not appear as the name of God, but that of some officers, donors or recipients of *vratis* or villages or ordinary individuals. The name of Viṭṭhala began to be frequently inscribed on the inscriptions from the days of Vijayanagara, the earliest reference being that of 1408 A.D. which mentions Vithaleswara on the banks of Tungabhadra. Lord Viṭṭhala attained great popularity and it was not uncommon to find individuals named after Viṭṭhala in the Vijayanagara Empire. Sadasivaraya had under him a minister called Viṭṭhala. There are inscriptions at places like Kadur, Bellary, Mysore and Chingelpet referring to the name Viṭṭhala. The temple at Vijayanagara is called as Bittaleswar, Vithalesa and Vithaleswar<sup>7</sup>. The magnificence of the Viṭṭhala Swamy temple at Hampi itself alludes to the devotion of Vijayanagara rulers and people to the deity of Viṭṭhala.

Harihara had a Brahmin governor by name Vithanna Odeyar, who was the Viceroy of Araga in A.D. 1403.<sup>8</sup> It

seems that endowments in large number were made during the reign of Krishnadevaraya for the repair and maintenance of the Viṭṭhala temple at Hampi. An inscription of 1516 A.D. mentions the construction of a thousand pillared Mandapa to Lord Viṭṭhala by Krishnadevaraya . The inscription is written in Kannada, Telugu and Tamil as well. Another inscription of 1531A.D. mentions the granting of a Village to Viṭṭhala temple by Achyutharaya. In an inscription of 1536A.D. Hiriya Tirumala Nayaka gave 200 Varahas (Gold coins) as daily offerings to Viṭṭhala temple.<sup>9</sup> There are also individuals named after Viṭṭhala in the Vijayanagara period and this suggests the popularity of the deity in the empire. A Brahmin of Bharadwaja Gotra named Viṭṭhalaraya is mentioned in an inscription dated 1516A.D, as the holder of a Vritti (village). An inscription of 1537A.D. mentions Viṭṭhala who was a governor of Tirunelveli which shows the extent and popularity of this cult upto down south in Tamilnadu. Most of the inscriptions refer to the God on the banks of Tungabhadra that makes Vijayanagara landscape a sacred one, which also points out to the importance of the temple in front of which donations were made to the individuals by the ruler.

### **Pastoral context of the cult**

A strong pastoral context to the cult is supplemented by the oral traditions which are also supported by archacological evidences.<sup>10</sup> Viṭṭhala was worshipped by the pastoral communities of Deccan called Danghars. They were noted for their martial qualities and were incorporated into the army of the later kingdoms like that of the Yadavas, Hoyasalas and

Vijayanagara. During the Vijayanagara period the display of military strength was an obvious expression of royal force and might. At the capital there were usurpations, invasions and the rulers kept a formidable centre of infantry, cavalry, elephants, artillery and a palace guard. The structures related to this military force, fortifications, defensive gateways, stores, treasuries were also indicators of royal might. The Vijayanagara rulers strengthened their military powers by incorporating the pastoral communities into it. The help of pastoral communities like Danghars and Kuruwas were sought by the rulers for defending external aggression. Moreover the Yadavas who claimed descent from the Yadu clan with which Krishna, the shepherd god is associated, began to give more importance to the Vaishnava traits of God Viṭṭhala.<sup>11</sup> If we look at this aspect, the arguments in favour of the pastoral origins of the cult and its patronization by Vijayanagara rulers get strengthened, since history of Vijayanagara says that the peasant communities later claimed the position of powerful Nayakas or feudal chieftains who also served military purposes in times of emergency.

The strong pastoral context is also supported by iconographic evidences like hero-stones. Hero stones are a subset of memorial stones that are spread in large areas of Indian sub continent from the South to the Northern regions. Hero stones depicting cattle raids are indicative of the political domination of the pastoralists in the Deccan region till the 14th century<sup>12</sup>. The oral traditions suggest that Viṭṭhala died while defending cattle and a hero stone was erected to



commemorate the dead hero. People later started worshipping the hero stone and the cult was born. There is some iconographic evidence concerning the earliest shaping of the cult of Viṭṭhala in the Deccan region. The lowest panel of the hero stone depicts the event of battle in which the person died, the middle panel depicts the heavenly march of the dead and the top panel depicts the dead hero worshipping a deity. The image of Viṭṭhala and the image of dead hero depicted on the hero stone have some similar attributes. G.A. Deleury in his work *The Cult of Viṭhoba* says that there was no similarity between the image of Viṭṭhala in Pandharpur and God Vishnu, thus iconography would strengthen the pastoral origins of the Viṭṭhala of Pandharpur<sup>13</sup>.

### **Viṭṭhala Cult in the Lower Kaveri**

During the 16th century, regions in lower Kaveri became the stronghold of the Viṭṭhala cult with Srirangam temple as its base. Srirangam was an active Vaishnavite centre of worship with god Ranganatha as the chief deity, as the temple of Ranganatha is mentioned in the poems of the Alvars from the 8th century. Later the Vaishnavite acharyas like Nathamuni and Ramanuja were quite active in spreading the importance of Nalayira Divya Prabandham of Alvar saints<sup>14</sup>. These religious leaders worked with great spiritual zeal and enthusiasm and exercised influence on the religious ideas of later centuries. The Vijayanagara empire in the early 16th century attached great importance to the doctrines of Sri Vaishnavism propagated by Ramanuja. The patronage of the Viṭṭhala cult by the Vijaynagara rulers was the part and parcel

of this affinity towards Vaishnavism. It received great popularity though it was not a state religion.

In this context I would like to look at a few inscriptions from Srirangam temple that shed light on the worship of Viṭṭhala in the temple of Sriranganatha. Srirangam temple is situated in Trichirapally district which is divided into two nearly equal parts-Northern and Southern, by the river Kaveri, which splits into two, fifteen kilometers west of Srirangam. The southern branch retains the name Kaveri, while the northern branch is known as Kollidam. Kaveri has its source in the Western Ghats in Coorg (Thalai Kaveri), enters in Tanjavur district and flows through a network of irrigation channels, thus making the entire region a fertile land. Kaveri also known as 'Akhandam' or undivided Kaveri is mentioned in religious as well as traditional literature<sup>15</sup>. It is known as Khaberos in Ptolemy's Geography. The river has ever been a demarcating feature of Srirangam and is as sacred as the temple. Srirangam temple lies in all the natural richness and sanctity provided to it by the two rivers flowing on either side.

There are several inscriptions on the temple walls dating from the 10th century. The state of prosperity enjoyed by the Srirangam temple received a great set back with the Islamic invasions of the South in mid 14th century. It was restored with the revival of political power in the South by Vijayanagara rulers. The large number of inscriptions in Srirangam temple belonging to the Tuluva dynasty, register gifts and endowments of both public and private nature to temples, Mathas, Brahmins and other officials. There are also

inscriptions referring to the Governors of Tiruchirapally region and their association with the temple. A study of the inscription of the temple shows that the temple received great patronage under the rule of Krishnadeva Raya since majority of the Vijayanagara Inscription belonged to his reign. In this context it will be out of place to mention all inscriptions of Krishnadeva Raya, but a few inscriptions referring to the theme of my paper have been studied which provide ample information on the spread of Viṭṭhala cult in the lower Kaveri.

The earliest inscription referring to Viṭṭhala in Srirangam is dated 1515 A.D. which is inscribed on the inner wall of the Viṭṭhala shrine in the Rangavilasa Mandapa. This inscription records that two velis of land belonging to the temple were allotted to the worship of images of Vithaleswara and Madurakavi Alwar. This inscription issued during the reign of Krishnadevaraya suggests that the image of Viṭṭhala in Srirangam shrine was consecrated somewhere around 1515A.D. The two velis mentioned in the inscription were distributed between Tirumudikkurai and Nindriyur. It also refers to the construction of a Rayagopuram and the two velis of land have been gifted for keeping the temple in a good state of prosperity.<sup>16</sup>

Another inscription dated 1544 A.D. issued during the reign of Sadasiva Raya provides ample information on the kind of worship in the temple of Srirangam. It registers a gift of a village called Kilaimuri Marudur in Pachil Kurram in Malai Nadu a sub division of Vadagarai Rajaraja Valanadu in Tiruchirapally Usavadi by Viṭṭhaladeva Maharaja, the son of

Timmayyadeva Maharaja who had obtained the village as Nayakattanam from Sadasivaraya for worship and offerings to God Viṭṭhala. It refers to the offerings like amudham, Talikai (an important Vaishnavite offering), scented musk, sandal, etc during the car festival on every Friday. These were brought from the taxes obtained from the village given as Nayakattanam.

Another inscription dated 1546 A.D. refers to the gift of a village the name of which is missing in the inscription, for the worship of Viṭṭhaleswara.<sup>18</sup> But it is mentioned that the village is located in the Uraiur kuttram, in Rajagambhira Valanadu and it is given as Kattalai (contract). Both Nanjai and Punjai land (wet and dry respectively) have been gifted and they have to be used for financing the worship of Viṭṭhala. The offerings mentioned in the inscription are ghee, sukhiyam, arecanut, betel leaves, sandal etc. The Koil Olugu mentions that the Viṭṭhala temple was reconstructed by Kanadadi Ramanujadasar in 1546 A.D.<sup>19</sup>

An inscription belonging to the Nayakas of Tanjore in 1669A.D. inscribed on the West wall of the Garuda Mandapa refers to the deity of Viṭṭhala. During the day of Bhupati Udaiyar festival the image of Ranganatha is taken to the Viṭṭhalaraja Mandapa. If Bhupati Udaiyar mentioned in this inscription is one among the last major kings of Sangama dynasty, it can be assumed that the Vijayanagara patronage of Viṭṭhala goes back to the Sangama age. There are also references to the offerings made to the god like pori amudhu, palam, pavadai, paku, parivattom, tirumulkanikkai, rice etc.<sup>20</sup>



An inscription of 1674 A.D. refers to the gifting of a village for the worship of Ashtabhuja Gopalakrishna who is seated between Vithaleswara and Kurattalvar.<sup>21</sup> Another record written in Sanskrit in Grantha characters gives the genealogy of the Viṭṭhala of the Aravaidu family and registers the grant of some villages for providing offerings and worship to God Sriranganatha. This inscription suggests that one of the last major kings of Aravidu family is named after God Viṭṭhala.<sup>22</sup>

The above mentioned are some of the important inscriptions found in Srirangam temple which provide references to Viṭṭhala and its worship in Srirangam. They show that the Ranganatha temple along with Viṭṭhala shrine was patronized by the Vijayanagara rulers more specifically during the 16th century and though the cult of Viṭṭhala lost its predominance that it enjoyed in the days of Vijayanagara with the fall of the empire in 1600's, it is found that the Viṭṭhala shrine was patronized by the Nayakas of Tanjore in the 17th century.

There are also other places in Tamilnadu where the deity of Viṭṭhala is worshipped. The Narayana Perumal Temple at Thiruvathikai near Panruti has the idol of Viṭṭhala with his consort Raghumai, but it seems to be of a recent origin. The Perumal temple in Pondicherry has a separate quarter where Viṭṭhala is worshipped. The abode of the deity itself is named as Pandarinathar Sannidhi which identifies the deity with the God of Pandharpur. A temple exclusively dedicated to Viṭṭhala

believed to be the only one of its kind in Tamilnada, constructed by the celebrated ruler Krishnadevaraya, has been traced in a village near Mahabalipuram as a result of the research undertaken by Vasundara Filliozat who specialized in the study of Hampi ruins years back. The temple was located ten kilometers South of Mahabalipuram on the coast line. It is about seventeen kilometers from Tirukalikundram on the road to Kalpakkam. The hamlet itself is called Viṭṭhalapuram. Krishnadevaraya had obviously followed the tradition of colonizing people in selected areas, donating lands, building temples and settling families. An inscription in this temple records the establishment of this village by Krishnadevaraya and the construction of the temple in the early 16th century. The temple structure bears close resemblance to that at Hampi and includes a Garbhagṛha, Sukanasi, Ardhamandapam and a Mukhamandapam. The temple tower and the prakaram have collapsed. The six foot idol of Viṭṭhala in standing posture holds the conch in the left arm, displaying the 'abhaya'(protection) by the right hand said to be the characteristics of Viṭṭhala. The images of Rukmini and sathyabhama without heads have also been found. Besides there is an idol of Hanuman. Another inscription at the base of the temple mentions a gift by an individual Lakshminath of Mavelipuram, perhaps the name by which Mahabalipuram was then known. At present the temple is under the State Department of Archaeology.

Apart from the above mentioned sources there is a repertoire of poems sung by the bhakti saints of the 16th

century which are in praise of the deity of Srirangam as well as Viṭṭhala. Among them a few songs of Purandaradasa, a singer saint who lived at Hampi in the 16th century, have been analysed in this study. He visited Srirangam in his bardic travels, though there are no inscriptional evidences regarding his visit, there are a couple of songs which prove his awareness of the region of Kaveri and the temple. He refers to the God of Srirangam as Ranganatha and Seshasayi. He has composed songs in Kannada which praises God Ranganatha of Srirangam whom he identifies as God Viṭṭhala. Purandaradasa belonged to the lineage of Madhwa saints who played a prominent role in spreading the cult of Viṭṭhala in South India. His ishtadevatha was Viṭṭhala of Pandharpur, hence his signature Purandara Viṭṭhala.

A song in Kannada "Dayamado Ranga" - 'show mercy upon me Ranganatha of Srirangam' is an example for his awareness about the deity and he identifies it with Purandara Viṭṭhala of Pandharpur.<sup>23</sup> He also refers to the neighbouring region of Uraiyr, the capital of the early Cholas which was known in Sanskrit as 'Uragapura'. His song 'Uragapureswara Sriranganatha' also alludes to his knowledge about the region of lower kaveri.<sup>24</sup> In another song 'madi madi yendu' he refers to Kaveri as a sacred river.<sup>25</sup> Through his pilgrimages, Purandaradasa served as a mode of articulation between different cultural, linguistic and historic zones. He was able to unify the isolated Vishnu shrines stretching from Pandharpur in the North to Srirangam in the down South in the physical map of the Vijayanagara empire.

The saints like Purandaradasa encapsulate a very complex rule of ideas in which they talk about the relationship between man and society, individuals and political orders, sacrality and historical memory thus bringing out the concept of a political universe in a vague sense. All these are communicated through songs, poems and religious discourse which served as important modes of communication. Rulers used these modes of communication so that their political message could reach the wider public. Thus the songs of bhakti poets as well as inscriptions on the temple walls of Srirangam resolve itself into an account of the growth of Sri Vaishnavism in South India. The cult of Viṭṭhala lost its significance as an important religious tradition in South India after the fall of Vijayanagara in 1600's.

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- <sup>2</sup> G.A Deleury, *The Cult of Viṭhoba*, Deccan College Post graduate and Research Institute, Pune: 1994, p.73.
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- <sup>5</sup> Ibid.
- <sup>6</sup> Epigraphia Carnatica, Vol VII, p. 234.
- <sup>7</sup> Epigraphia Carnatica, Vol VII, p. 54.
- <sup>8</sup> B.A Salatore, *Social and Political Life in Vijayanagara Empire*, pp. 129-130.
- <sup>9</sup> Konduri Sarojini Devi, *Religion in Vijayanagara Empire*, Sterling Publishers Pvt Ltd, New Delhi: 1990, p. 112.
- <sup>10</sup> G.D Sontheimer, *Pastoral Deities in Western India*, OUP, London: 1989, p. 23.
- <sup>11</sup> Ajay Dandekar, Op,cit.
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- <sup>13</sup> G.A. Deleury, Op.cit.
- <sup>14</sup> V.N. Hari Rao, *History of Srirangam Temple*, S.V University, Tirupathi: 1976, pp. 14-15.
- <sup>15</sup> Ibid.
- <sup>16</sup> SII, Vol XXIV, No. 369.
- <sup>17</sup> SII, Vol XXIV, 454.
- <sup>18</sup> Ibid, 459.
- <sup>19</sup> Ibid.

- <sup>20</sup> Ibid, 547.
- <sup>17</sup> Ibid, 550.
- <sup>18</sup> SII, Vol XXIV, 455
- <sup>19</sup> William Jackson, *Songs of three Great South Indian Saints*, OUP, New Delhi: 2004, p 88.
- <sup>20</sup> The Gadval plates of the early Chalukya King, Vikramaditya I dated 674A.D mention Uragapura on the Southern banks of Kaveri, referring to Uraiur. Uraiur itself means nothing more than a place of dwelling in Tamil.
- <sup>21</sup> William Jackson, op cit, p.120
- <sup>19</sup> William Jackson, *Songs of three Great South Indian Saints*, OUP, New Delhi: 2004, p.88
- <sup>20</sup> The Gadval plates of the early Chalukya King, Vikramaditya I dated 674 A.D mention Uragapura on the Southern banks of Kaveri, referring to Uraiur. Uraiur itself means nothing more than a place of dwelling in Tamil.
- <sup>21</sup> William Jackson, op cit, p.120

*Man does not achieve the state of actionlessness by merely abstaining from action; nor by mere renouncing of actions does he attain spiritual perfection.*

— *Bhagavad Gītā III. 4.*

# Fixing the Readings of Manuscripts - Problems and Remedies

*Dr. V.P. Udayakumar*

For an editor, the selection of the genuine and correct reading of a manuscript (Ms) becomes a great problem as well as a challenge. This is a painstaking task for him which is very similar to the endeavour of a creative writer. In this regard an editor has always to keep up a similar mind to that of a creative writer. All the internal conflicts that a creative writer faces to find the apt word and usage to express an idea that flashes in his imagination are almost shared by an editor who wishes to fix the correct readings while reconstructing a text from a Ms or Ts. In this regard the editor has the responsibility to do justice equally to the author as well as to the reader.

In ancient times, copies of a Ms were regularly rewritten for which scribes were employed in households as well as centres of learning where Mss were preserved. Some of the Mss available now are the products of such successive copying process. Some of them may be copies written by the same

scribe. It would also be possible that some of the seemingly similar Mss might be copies written by different people belonging to the same region. Similarly, some of the Mss of a particular period may show variations since they might have been scribed by people belonging to different regions. In this way the Mss of a work available at present may be of the same period or of different periods, written or copied by the same scribe or different scribes. Anyway what is to be remembered here is that Ms copies of different periods, different regions or of different scribes have to be scrutinised while reconstructing the text,.

### Reasons for Errors

A Ms might be scribed by the author by his own hand or by somebody engaged by the author. A Ms, the text of which is scribed by the author himself or by a scribe under the direct supervision of the author, is an autograph.<sup>1</sup> When the author engages somebody for scribing, the scribe writes the oral version of the author under the author's own direct supervision. In such Mss. errors will be comparatively less.<sup>2</sup>

There can be errors even in an autograph written in author's own handwriting such as erroneous words or passages, omission of words, letters or phrase and scriptural errors. In copies written by a scribe the scriptural errors, errors due to the non-legibility of letters, inability to understand the meaning of the forms, etc. can happen. Misplaced corrections are those done by a scribe correcting sometimes a correct usage itself thinking that it is incorrect. Such misplaced corrections also



can be met with in copies written by a scribe. Similarly if the copying was done by hearing the dictation of a text, mistakes occurring in the dictation and the hearing empiediments of the scribe would cause errors in transcription. Any deficiency in the eye sight of a scribe too tends to make errors in copying.

Generally speaking the errors are less in an autograph. Chances of occurrence of errors become more and more in subsequent copies and the number of errors increases in each and every transmission of a work.

However it must be accepted that the scribes may not be responsible for all the variations of readings found in Mss. It is possible that authors may have revised their work after some time. Since neither the revision nor the original is found dated usually, there is no way to differentiate when the copy was separated from the original of the author in space or time.

It is also to be noted that any Ms may get damages due to span of time creating problems in the identification of textual elements which result in committing mistakes in copying. The errors in a transmitted text may be those occurring naturally while copying or those made by the scribe with certain intention. The intentional corruptions are those done by the scribe to the forms found in a Ms from which the copying is done, since, according to his judgement, some of the forms existing in the source Mss are incorrect.

## Licenced Transmission and Unlicenced Transmission

The texts are transmitted in two ways 1) licenced or protected transmission and 2) unlicensed or haphazard transmission. When a text is copied under the direction of the author or of any other scholarly person, it is a licenced transmission. Here control is exercised on the scribe. Even then it is possible to have some corruptions while copying. If a text is copied without having the supervision of the author or any scholarly person, it is unlicensed transmission. Most of the transmitted copies belong to this category. In unlicensed transmissions, the possibilities of corruptions are more.

Two types of errors are possible while copying 1) Visual and 2) Psychological. Errors such as substitution, elision, addition, etc. come under visual errors, whereas many of the changes effected by the scribe because of his own psychological factors such as preference to a lexical usage or aversion to some forms, etc., fall under psychological errors. The corruptions occurring to the transmitted texts classified by Hall and adapted by Katre are-

- 1 Confusion of similar letters or syllables
- 2 Mistranscription of words
- 3 Misinterpretation of contractions
- 4 Wrong combination or separation
- 5 Assimilation of terminations and accommodation to neighbouring construction

- 6 Transposition of letters, words and sentences and dislocation of sentences, sections and pages
- 7 Mistranscription of Sanskrit into Prakrit or Vernacular and vice-versa
- 8 Mistakes due to change of pronunciation
- 9 Confusion of numerals
- 10 Confusion of proper names
- 11 Substitution of synonymous or familiar words for unfamiliar
- 12 New spellings substituted for older ones
- 13 Interpolation or the attempt to repair the results of unconscious errors.<sup>3</sup>

Selection of proper reading is possible only through a thorough understanding of the subject dealt within the text. The mastery of the subject concerned is strongly attracted by the editorship or else advice of an expert may be sought.

### **Problems of Reading Mss.**

In order to read a Ms thoroughly, the knowledge of the script used is quite essential. Even if the script is known, one has to encounter with a lot of problems in reading Mss. In some instances letters may not be legible or may be not clear due to the sprawling way of writing. To overcome such difficulties Mss are very often read with the help of a magnifying lens. Due to the wear and tear of Mss also, some of the words or letters may not be clear. Attack by the moths

and other worms may cause holes and thus loss of letters in Mss may happen. In some old Mss, portions of a folio may be torn off or damaged creating problems in reading.

The pattern of writing in Mss as a continuous chain of letters without showing word borders or sentence boundaries makes the reading much difficult. The editor has to identify the word and sentence boundaries and hence the text is to be read carefully. For this, one needs to have the mastery over the language, construction and the grammatical rules that are adapted for splitting the sandhis of words. In addition, one has to depend upon the general distributional characteristics of units like the phonemes and morphemes and also of the intonation pattern of the language used.

Very often even the chapter divisions are not indicated and are written in a continuous manner. In some Mss, in order to indicate the end of a chapter the last word is found repeated. In verses, for indicating the repetition of lines, the first word of the line repeated is written and after that some blank space is left on the folio. Yet another way is to give some dots after the first word of the line to be repeated. This also creates problems in fixing the readings of Mss.

### **Textual Errors**

While writing the same text by different people, variations in letters usually happen. This may cause variant readings in the same word or line or passage in a text. The reader may accept such variant reading as that of the original text which,



when interpreted, shall have different meaning. Thus the variation in writing may result in variation in readings which in turn may result in different interpretations of the same text.

It is generally accepted that Kerala Sanskrit commentaries on the works of celebrated writers like Kālidāsa, Abhinavagupta, etc., contain some peculiar readings that are more faithful to the original text. The later commentators accept such readings and include them in their commentaries. Thus, in turn, the apt or more faithful readings of the original text can be found in such commentaries. Bālapriyā commentary of K.Ramapisharoty on the Dhvanyālokalocana is a best example for this. Ramapisharoty suggests many variant readings of the text of Dhvanyāloka and Locana in Bālapriyā which are accepted as more accurate and faithful to the text by great scholars who have seriously studied the text. For example, Prof. Daniel H.H. Ingalls, J.F. Masson and M.V. Patvardhan have together translated the Dhvanyāloka and the Locana completely into English and it is edited and published by H.H.Ingalls from Harvard University Press, Cambridge in 1990 with elaborate introduction and critical notes. In the edition, H.H.Ingalls has suggested many modifications and corrections in the Dhvanyāloka and the Locana based on the readings suggested by K.Ramapisharoty in the Kashi edition published in 1940. Ramapisharoty has accepted these readings evidently from the Mss of the Dhvanyāloka and the Locana and its kerala commentaries he has used for reconstructing the text.

The editor faces so many problems in fixing the readings of Mss. But the remedies recommended for them are very little.

He must have the mastery over the subject dealt within the text or he should seek the help of experts in the subject. He should have the mastery over the language in which the text is written. In order to read the Ms thoroughly the knowledge of the script used is also quite essential.

The editor should be patient and extend a very sincere and faithful approach while reconstructing the text. He should use his maximum effort to get the accurate reading of the text. For that he should collect maximum number of Mss and collate the varaint readings with them and thus reconstruct the text.

### Notes

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*Let the prājña (wise man) merge the speech in the manas, and the manas in the buddhi; let him merge the buddhi in the great self (mahat), and that great self, again, in the self of peace (the Ātman or the Puruṣa).*

— *Kaṭha Upaniṣad, Verse 13.*

# The Eight Limbs of Yoga Depicted in PātañjalaYogasūtrabhāṣyavivarāṇa

*Susmi Sabu*

## Introduction

The philosophy of Yoga is unique. Its importance in the present-day world is increasing. Among the practical features of Yoga, the eight limbs (*aṣṭāṅga*) are considered as the most important. They are the practical steps prescribed by the Yogasūtra for those who wish to attain the ultimate Goal. It is to be noted that these eight steps are recognized by many other systems of Indian philosophy as the means to attain the ultimate Goal. The present paper is an attempt to study the eight limbs of Yoga depicted in Pātañjalayogasūtrabhāṣyavivarāṇa (PYSBV). [PātañjalaYogasūtrabhāṣyavivarāṇa is a sub-commentary on the Vyāsa bhāṣya of the Yogasūtra. It is considered as a work written by Śaṅkarācārya, the illustrious teacher of Advaita philosophy.]

## The eight limbs of Yoga (*aṣṭāṅgayoga*)

It is said that, the elimination of impurities has an important role in the attainment of the goal of Yoga philosophy. By the practice of the eight limbs of Yoga, the

elimination of impurities is attained and by that there arises the means of Yoga i.e., *vivekakhyāti*. The eight limbs of Yoga (*yogāṅga*) are- restraint (*yama*), observances (*niyama*), posture (*āsana*), regulation of breath (*prāṇāyāma*), withdrawal of senses (*pratyāhāra*), concentration (*dhāraṇa*), meditation (*dhyāna*) and unity with the object of meditation (*samādhi*). These limbs of Yoga are to be practised one by one. The person who has not climbed the first step cannot mount the next step. Among the eight limbs, the first five are considered as the external means of Yoga (*bahiraṅgasādhanaṇi*) and the other three are considered as the internal means of Yoga (*antaraṅgasādhanaṇi*).

### The restraints (*yama*)

Among the eight limbs, *yama* comes first. The restraints (*yama*) are five in number<sup>1</sup> i.e., harmlessness (*ahiṃsā*), truthfulness (*satya*), abstinence from theft (*asteya*), celibacy (*brahmacarya*) and not holding possessions (*aparigraha*). The author gives definition to harmlessness (*ahiṃsā*) thus- *ahiṃsā* is non-trouble of all living and non-living things whole-heartedly (*sarvātmanā*) in every way (*sarvatha*)<sup>2</sup>. The author also points out that, *ahiṃsā* is the most important among restraints (*yama*) and observances (*niyama*). It is to be practised whole-heartedly through body, speech and mind. It forms the basis for the forth-coming *satya*, etc. The next restraint is truthfulness (*satya*). It is defined as the attempt to convey the knowledge (which is derived through the valid means of knowledge) correctly to another by speech and mind.<sup>3</sup> The text mentions the nature of truth. Depending on the place



and time, a truth occasionally becomes a lie when used for the sake of cheating others. For instance, the author quotes the famous incident from Mahābhārata.<sup>4</sup> The truth will neither be inaccurate (*bhrāṇṭa*) nor inappropriate to enlighten the hearer (*pratipattiwandhya*). Thus the words, which are free from these defects, spoken with sincerity and used for the benefit of all beings, attain the position of truth. The author also points out that, if the words devoid of these defects are intended to harm others or injure other living beings do not attain the status of truth and it is considered as sin. To strengthen the view, there is a quote from Manusmṛti.<sup>5</sup>

The next restraint is abstinence from theft (*asteya*). As the commentator, the author defines the opposite of *asteya* (*steṣya*) first to define it. *Steṣya* is the appropriation of others' things out of greed, which is not approved by the scriptures. The negation to do so is abstinence from theft (*asteya*).<sup>6</sup> Celibacy (*brahmacharya*) is the restraint of the hidden organ of generation.<sup>7</sup> The last one is not holding possessions (*aparigraha*). It is 'not accepting things on seeing the defects in their acquisition, protection and decay and being attached to them, and in harming them.'<sup>8</sup> These restraints (*yama*) are named as the great vow (*mahāvratā*) because they have to be practised by every living being, at every stage, without any exceptions.

### The observances (*niyama*)

The second limb of Yoga is the observances (*niyama*). They are<sup>9</sup> - cleanliness (*śauca*), contentment (*saṁtoṣa*), penance (*tapas*), self-study (*svādhyāya*) and devotion to God

(*īśvarapraṇidhāna*). The first one— cleanliness (*śauca*) is of two kinds viz., external (*bāhya*) and internal (*ābhyantara*). The former is attained by cleaning oneself with mud or water, through the consumption of pure food such as ghee, milk, etc., and through the purity in seeing and listening. While the latter consists of washing away the stains of the mind such as desire, anger, etc. by the waters of meditation (*bhāvana*) on their opposites (*viparīṭabhāvana*). Contentment (*santoṣa*) is being satisfied with the possessions at hand even though there may be some lack. Because of this satisfaction, one may not desire to acquire anything more than that he needs. Penance (*śāpas*) is endurance of duals (*dvandva-sahanam*). The duals (a couple of opposite conditions or qualities) are such as hunger- thirst (*jikhaṣāpipāse*), cold- heat (*śītoṣṇe*), standing- sitting (*ssthānāsane*), etc. The author mentions that to endure the desire to eat and drink is *śāpas*, either as they come about naturally or motivated by reducing food and drink. The endurance of cold and heat either not relieved at all or relieved only partially is also a penance. The text mentions about the *smṛti* tradition, that shows the penance of standing and sitting i.e., 'let the person stand in the day and sit at night' (*tiṣṭhedahani rātrāvāsītā* — Gautama dharma sūtra, 3.8.6). Like this, another type of penance shown by the author is the practice of complete silence and the practice of mere verbal silence (*kāṣṭhamaunākāṣṭhamaune*). As the name indicates, the former (*kāṣṭhamauna*) is the complete silence like a piece of wood. There will not be any gesturing with hands, etc. While in the latter (*akāṣṭhamauna*), the silence is unlike a piece of wood, the use of hand-signals is permitted but actual

speech and others are banned. In addition to Vyāsa's commentary, the Author gives some more clarification on penance i.e., the vows (*vraṭas*). The next observance is the self-study (*svādhyāya*). It is the reading of sacred texts pertaining to liberation such as the Upaniṣads, etc. or the repetition of Om (*praṇava*). The last observance is devotion to God (*īśvarapraṇidhāna*) and the printed edition of the text PYSBV does not give an explanation as the particular portion of the manuscript is defective.

### Posture (*āsana*)

After explaining the restraints (*yama*) and observances (*niyama*) along with their *siddhi*-s, the author elaborately speaks about postures (*āsana*). The definition of *āsana* is – "both steady and comfortable."<sup>10</sup> The author explains it thus: "In which posture one gets steadiness of both the mind and body and there is no pain in doing the same that should be practised."<sup>11</sup> The commentator has mentioned the names of some postures and the author cites them as well-known in the scriptures (*śāstrān'araprasiddhāni*). Moreover, the author has elucidated each one of the postures. First of all the general conditions to be done before practising *āsana*-s are explained. Those who wish to do *yogāsana*-s should choose pure places such as a temple, mountain, cave, river-bank, sand-bank (small island left in the bank of a river by the passing off of the water, an islet), not right beside fire or water, free from insects, free from stones. Having sipped pure water in the traditional way (*ācamya*), bow down to the Lord Almighty (*Parameśvara*), the one God of the universe, the reverential personalities and

his own master of Yoga. After saluting Gurus, lay down a seat of cloth, on a deer skin, over a bunch of *kuśa* grass without making any discomfort. He can take the seat facing to either the east or the north and practise any one of the prescribed posture. As the commentators mention, the author of PYSBV gives elucidation to eleven postures. It is to be noted that the given clarification includes the method of its practice also. The following are the postures and it is said that even though there are some peculiarities in each of these postures, the basic principles are the same. The author also states that, any posture which can be done without any difficulty and through which one binds oneself steady is also considered as a posture which helps one to attain steadiness (*śhiraprasrabdhi*). The author of PYSBV states that, there are varieties of postures taught by the teachers which are also considered as *yogāsanas*.

*Padmāsana* (lotus posture) — bring the left foot and place it over the right foot. Likewise place the right foot over the left. Steady the hips, chest and neck and fix the gaze on the tip of nose like one dead or in deep sleep. The lips closed like a cover on a casket, without touching the tips of teeth each other, keep a distance between the chin and the chest (*muṣṭimātrāntaraviprakṛṣṭa-cibukorasṭhalaḥ*). Rest the tip of tongue in the inner space of front tooth. Place the hands over the heels in the position called *kacchapaka* (like the form of a tortoise) or hold the hands in the reverential *brahmāñjali* position. Having attained steadiness once in this position, one can go beyond the initial effort at securing the proper



disposition of body and limbs. This posture is called *padmāsana*.

*Bhadrāsana* (auspicious posture) — In this posture one sits down placing the right foot on top of the left and the right hand on top of the left hand. The rest of the features are common to the *padmāsana*.

*Vīrāsana* (hero posture) — when one of the feet is bent with the sole placed flat on the ground and the other leg from knee to toes rests on the ground is called *vīrāsana*.

*Svastika* (propitious) is a particular mode of sitting posture practised when the toes of the right foot are pushed between the left thigh and leg from the ankle to the knee (*janikhā*) so that they are not seen. Similarly, the toes of the left foot concealed in the opposite way and if there is no suffering to the testicles caused by the heels; the posture is called *svastikam*.

*Daṇḍāsana* (staff posture) — it is the posture when one stays like a staff with legs stretched keeping even ankles, toes and knees.

*Sopāśraya* (support) — as the name indicates this posture done by the support of *yogapaśā* (a cloth thrown over the back and knees of an ascetic during abstract meditation) or a staff.

*Paryāṅka* (cot) posture is lying down and stretching out the arms to the knees.

*Krauñcaniṣadana* (sitting like a Curlew) - this posture resembles the sitting posture of a *krauñca* bird.

*Hastiniṣadana* (sitting like an elephant) - this posture resembles the sitting posture of an elephant.

*Uṣṭraniṣadana* (sitting like a camel) - this posture resembles the sitting posture of a camel.

*Samasaṃśhāna* (staying uniformly) is done by placing the knees and *jañkhā* on the ground.

### Regulation of Breath (*prāṇāyāma*)

*Prāṇāyāma* is the regulation of inhaled air (*śvāsa*) and exhaled air (*praśvāsa*). As water is sucked up through a hollow stalk by a continuous action, so by a continuous action through the tubes of the nostrils, the outside air connected with *apāna* air is drawn in. This process is called inhalation (*śvāsa*). Similarly the abdominal air (*kauṣṭhya vāyu*) connected with the activity of *prāṇa* is pulling out. And this process is called exhalation (*praśvāsa*). It is otherwise said as *Prāṇāyāma* is the absence of both the inhalation and exhalation.

It is of three kinds—external function (*bāhyavṛttiḥ*), internal function (*ābhyantaravṛttiḥ*) and suppressed function (*stambhavṛttiḥ*). The external function is the process concerned with forcing the outside air inside. It is also said that, some others call this external function as *pūraka*. The activity concerned with expelling the internal air outside is the internal function. *Recaka* is the term given to this internal activity. The third one is the suppressed function. It is neither

the inhalation nor the exhalation and it is the outcome of single effort. All these three are observed according to place, time and number. In the external operation, the inhaled air is felt going through the space from the tip of the nose to the toes. With the internal operation, the exhaled air is experienced going through the space from the toes to the tip of nose. And the suppressed operation spreads from the top of the head to the soles of the feet. The time can be observed by how many moments the *Prāṇāyāma* can be extended. According to the number of inhalation and exhalation the *Prāṇāyāma* is classified under three heads viz. mild (*mṛduḥ*), middling (*madhyamaḥ*) and intense (*śīvraḥ*). The author also points out that the Ṛṣis could stay for a number of years in this intense stage and therefore it is called long (*dīrghaḥ*). Likewise, since the airs extend for long periods and are slow, the *Prāṇāyāma* is also called subtle (*sūkṣma*).

### Withdrawal of senses (*pratyāhāra*)

The author raises an objection to those who classify *pratyāhāra*, as just the withdrawal of sense organs from their respective sense objects. The senses such as the ear, etc., of the Yogins are withdrawn from their respective sense objects themselves because of seeing the defects in them and imagine as it were the nature of mind itself.<sup>12</sup> Just like the bees fly when the king bee flies and sit when king bee sits; the senses also are restricted by the restriction of mind. So the author of PYSBV makes some critical comments on *pratyāhāra* compared to other commentators.

## Concentration (dhāraṇā), Meditation (dhyāna) and Unity with the object of meditation (samādhi)

The definition of dhāraṇā according to the Yoga Sūtra is—'fixing the mind in one place'. The author explains it as 'when the mind is fixed to a place, it is called concentration'. The word place (deśa) is described as different regions such as the region of the navel-circle (nābhīcakra), the heart-lotus (hṛdayapuṇḍarīka), the light in the head (mūrdhājyotis), the tip of the nose (nāsikāgra), the tip of the tongue (jihvāgra) and other such areas. The author gives clarification to these different regions. All the limbs (vital currents) meet at the region of navel in the form of a circle so it is called navel-circle. The heart of the shape of a lotus flower is the hṛdayapuṇḍarīka. The opening of the nāḍī the nerve-channel of the head is radiant because of the illumination so it is called mūrdhājyotis. The locations in which the mind should be fixed other than the tips of the nose and tongue are the moon, sun etc. It is said that, the mental process of mind fixed on such objects without any unsteadiness is called concentration (dhāraṇa). It is also said that as it is only fixed in the thought of that particular region, there are no distractions in the functioning of dhāraṇa but in this stage, the mind is touched by other thoughts regarding the same object. For example, when concentrating upon the sun there is concentration on such thoughts also as its orbit, the intensity of its brightness and so on. It is because of the mind's functioning in concentration only through its pure mental process.



After establishing concentration (dhāraṇā) in different places such as navel-circle, etc., then the continuous flow of similar thoughts is called meditation. The author further clarifies that meditation is the flow of a series of similar thoughts, which is untouched or not disturbed by any other thought of opposite kind. As differs from the concentration, meditation (dhyāna) is the flow of a single thought, which is not afflicted by any other divergent thought.

The meditation, which is the continuous flow of similar thoughts, gives up their nature as it were and shines with the form of the object of meditation. Just as a clear crystal, shines like the object on which it has been placed, similarly, in samādhi the mind gets the state of oneness with the object of meditation. Just like the crystal gives up its purity i.e. its real nature, the mind also assumes the nature of the object of meditation. It is said that, when these three limbs of Yoga viz., dhāraṇā, dhyāna and samādhi are practised in one object then it is termed as saṁyama.

## Conclusion

The author of YS gives much importance to the practical aspect of Yoga. There have arisen several clarifications and elucidations on the practice. The commentator Vyāsa merely mentions the names of the postures. The author of PYSBV illustrates the postures one by one and gives description on the way to practice them. He also gives prime importance to restraints and observances. In defining the pratyāhāra, the author points out his view point apart from other commentators.

## References

- <sup>1</sup> अहिंसामत्याग्नेयब्रह्मचर्यापग्रिग्रहा यमा । (Y.S., II.30)
- <sup>2</sup> तत्राहिंसा सर्वथा सर्वात्मना सर्वप्रकारण, सर्वभूतानामनभिदोह सर्वभूतानां स्थावरजङ्गमानाम् अनभिदोहोऽपीडनम् । (PYSBV., p.212)
- <sup>3</sup> अभ्रान्तैः प्रमाणैः यथार्थावगमः सञ्जातः, तमवगमं तथैव परत्र संक्रमयितुं वाङ्मनसाभ्यां तथैव प्रवर्तनं सत्यमिति । (Ibid., p.213)
- <sup>4</sup> यथा युधिष्ठिरस्य अधत्त्यामा हतः स कुञ्जर इति । (Ibid.)
- <sup>5</sup> सत्यं ब्रूयात् प्रियं ब्रूयान्न ब्रूयात् सत्यमप्रियम् ।  
प्रियं च नानृतं ब्रूयादेष धर्मः सनातनः ॥ (Manusmṛti, IV.138)
- <sup>6</sup> स्तप्यमशास्त्रपूवह्यकं द्रव्याणां परतः स्वीकरणं, तत्प्रतिषेध पुनरस्पृहारूपमस्त्रेमिति । (PYSBV., p.214)
- <sup>7</sup> ब्रह्मचर्यं गुप्ते  
न्द्रियस्योपस्थस्य संयमः । (Ibid.)
- <sup>8</sup> विषयाणामर्जनरक्षणक्षयसङ्गाहिंसादोषदर्शनादस्वीकरणम् अपग्रिग्रहः । (Ibid.)
- <sup>9</sup> शौचसन्तोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः । (Y.S., II.32)
- <sup>10</sup> स्थिरसुखमासनम् ॥ (Y.S., II.46.)
- <sup>11</sup> यस्मिन्नासने स्थितस्य मनोगात्राणामुपजायते स्थिरत्वम्, दुःखं च येन न भवति तदभ्यस्येत् । (PYSBV., p.225)
- <sup>12</sup> स्वैः स्वैश्शब्दादिभिर्विषयैः इन्द्रियाणां श्रोत्रादीनां संयोगाभावे विषयदोषदर्शनात् ध्यायिनां स्वविषयात् निवर्तिनानां चित्तस्वरूपानुकारतैव । (PYSBV., p.231.)
- <sup>13</sup> देशभ्रान्तश्चित्तस्य धारणा । (Y.S., III.1.)

- <sup>14</sup> तस्य चित्तस्य इत्यपत्रमादिष्वप्रचलितरूपफण या वृत्तिः सा धारणेत्युच्यते। (PYSBV., p.234.)
- <sup>15</sup> प्रत्ययस्य एकतानता सदृशप्रवाहः, तुल्यप्रत्ययानां प्रवाह एकाकारः प्रत्ययसन्तानः प्रत्ययान्तरेण विजातीयेन अपरामृष्टः अनाकीर्णः। तत् ध्यानम्। (PYSBV., p.234.)
- <sup>16</sup> भिन्नजातीयप्रत्ययान्तरापरामृष्टैकप्रत्ययप्रवाह एव हि ध्यानम्। (PYSBV., p.234.)
- <sup>17</sup> तदेव ध्यानं तुल्यप्रत्ययप्रवाहरूपं स्वामेकप्रत्ययसन्तानतामिव हित्वा ध्येयाकारनिभाह्यसं ध्येयाकारवदवभासते। (PYSBV., p.234.)

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*As blazing fire reduces to ashes a pile of wood,  
so, O Arjuna, does the fire of jñāna (wisdom)  
reduce to ashes all actions.*

— *Bhagavad Gītā IV. 37.*

# Ecocriticism, Mythography and Sahitya

*M.C. Karmachandran*

(This paper purports to relate Anand's and Asha Menon's resuscitation/re-de-suscitation of the ancient Indian conceptualization of SAHITYA with ecocriticism, biocentric paradigms and also the contextualization of new readings of myths and new mythic readings of literary texts, precipitated by Laurence Coupe's *Myth* (2007). For the preparation and the publication, this research study is indebted to UGC and the award of a minor project).

Biocentric new ecology and bioregional environmentalism developed and devolved by the nineteen seventies all over the globe have led literary/cultural thinkers to rethink and remodel related theoretical paradigms. The non-Western and Pagan basic terms of pre-colonial literary/cultural theories have been re-read and re-vitalized. The ancient Indian/Sanskrit term for the English one 'literature'-which originated from the French *literati*, meaning 'letters' or 'alphabets'-is *Sahitya*. The Kerala/Malayalam critic Asha Menon and the novelist and thinker Anand have resuscitated the ancient, ecological implications of



the term Sahitya, in Sraddhaswarangal and Charitrapadangal, respectively. Such re-readings, retrievals and revivifications become necessary to place literary/cultural productions from the East in favorable perspectives. Hence, one can say that ecocriticism and the decolonizing, deconstructive trends in cultural thinking and critical practice have resulted in this revival and retrieval. The English Professor, Kerala Poet, Literary Theoretician and Researcher late Dr. Ayyappa Paniker's *Indian Sahitya Siddhantham: Prasakthiyum Saddhyathayum* [Contemporary Relevance of Ancient Indian Poetics] and *Anthassannivesam* [Interiorization/Ingrafting] are examples of decolonizing and deconstructive theoretical trend setters. Apart from the critical works cited above-those by Anand, Asha Menon and Ayyappa Paniker, there have been literary/creative works like O. V. Vijayan's novel *Madhuram Gaya:hi* [1990], P. Surendran's *Maayapuranam* [1997], Gao Xingjian, the Chinese Nobel Laureate's novel *Soul Mountain* [2000] and N. S. Madhavan's *Paryaya Kathakal* [2000]. Eastern ecological visions run as the undercurrent of Eastern aesthetic theories and concepts. As Anand explicates the concept of Sahitya is far different from the Western 'literati' or literature, or 'poetry,' which has originated from the Greek poesis ['to make']. Sahitya's epistemology [knowledge-production] and ontology [truth-enquiry] permeate in these works in the sense that a proper analysis and appreciation of these cultural productions are possible only in the context of Eastern ideas and ideals.

The Kerala writer Anand has expressed views relating ancient Indian concept of Sahitya-explicating its etymological

signification of interdependence, thereby resuscitating its inherent ecological vision:

The westerners generally fail to understand the phenomenon that in Indian mythology, rivers, mountains, plants and trees enter unhindered along with humans. Mythology has been often mistaken for religion [by the Westerners]. Gods and demons that appear in Indian mythology may be the different tribes of humankind that live on earth. Neither the gods nor the demons are ideal individuals. All of these have human features like selfishness, jealousy, malice, cruelty, fear and lust. It is not surprising that the westerners, who have inherited an anthropocentric world view, and who habitually reckon God as a far remote figure or superior to humans and other living beings, feel the assemblage of monkey-elephant-snake and mountain-river and gods ridiculous. (*Chari:trapadangal*: 121-22).

Anand's remarks and major postulations are summarized below:

1. Finding that the biocentric world view deep-rooted in Indian mythology, Anand remarks that the Indian concept of literature or Sahitya goes beyond human society, encompassing the whole nature/environment. Sahitya has its origin in mythology and it is a polished or refined form of mythology.
2. A primitive would not have considered himself a privileged being, differing from other living beings. Indian mythology and Sahitya have preserved and used this primitive consciousness of man-nature relationship refining it more

meaningfully. In that way, through epics and myths, the Indian concept of literature or Sahitya goes beyond human society, encompassing the whole nature/environment. So, this worldview cannot excommunicate certain groups within the human society. The term Sahitya thus shows that while humankind have existed amidst a certain section's avarice, craze for power and exploitation, dishonoring, satirizing, and challenging all these, ancient Sahitya, evolved out of mythology, has survived keeping its identity. (Anand, *Charitrapadangal*: 121-22)

As the fundamental tenets of biocentric, pagan ecology is innate in Indian cultural productions including literary works, they should be assessed and analysed accordingly. This perspective is applicable to all Eastern texts, with necessary variations. Attempting a critique of *Soul Mountain*, Rajakrishnan observes that this Chinese novel is an experimental creative composition that is a confluence of Western modern and postmodern techniques and the ancient Chinese literary tradition. The texture and structure of it are national (106). As the prefatory citation/motto of his critique Rajakrishnan gives T. S. Eliot's line from "The Waste Land," telling that in mountains there is not even solitude (105). The typical Western anthropocentric prejudice of denigrating objects of Nature like the mountains contrasts with the title of the critique, "Parvathangalil Kathirikkunna Swathanthriam" [Freedom Waiting at the Mountains] (105-130). Placing merely/only in the context of the European modern and postmodern cultural texts, this Chinese novel cannot be fully comprehended. The

European anthropocentric critics cannot unravel the liberation and self-actualization felt by the protagonist by traveling towards the mountains and hoping for the sense of belonging there. It is the surrender of the individual soul and the 'dissolve' into the larger Ecological Self, with a capital 'S' as the Deep Ecologists prefer to call it. It is difficult for the sea-faring European islanders to experience the spiritual travel ingrafted in the physical travel and quest of the protagonist. For them, mountains are there, everywhere, even in their erstwhile colonies, waiting to be conquered and conquered by the adventurous anthropes. They can not decipher quests, but, only conquests. Only a very few Europeans can share the mystic communion of the protagonist with the mountains in solitude. In their terminology a place is 'uninhabitable' if it is inconvenient for the modern European. A segment of environment has not even solitude, if it is devoid of human presence. Living in silent communion interanimatingly with objects of Nature like the mountains is unimaginable, as a rule, to the European ethos.

A revival or retrieval of Indian Aesthetics is feasible and laudable, if it can analyse, interpret and synergize ancient, modern and postmodern texts. The advancement of ecological criticism has opened the possibility of revivifying ancient Indian concepts like *Tinai* and *Sahitya*. The critical works cited below are attempts for the same. The literary creative works in varying degrees provide prospects for the praxis of such concepts and theories. Asha Menon, in the context of his ecocritical study of O.V. Vijayan's works, observes:



It seems that the perspective that Sahitya is that which is interdependent becomes tremendously meaningful in O. V. Vijayan. An artistic creation turns out to be comprehensive or holistic only when the voices of Nature also have infused in it. His works impart such alertness. Even if they are the songs on men, we recognize that Nature is relevant. Only when the sentient and the non-sentient bond together in a state of interdependence, an artistic composition extends to wholeness/completeness. They are the sanguine network of ecology. (105)

Placing the interpretations of Anand and Asha Menon in the 'global' platform of literary/cultural criticism and the recent books like Graham Allen's *Intertextuality* and Laurence Coupe's *Myth*, ecology's watch words like interconnection and interanimation get ecocritical dimensions. Of these two, only the assumptions of 'myth' are discussed below. This paper's perspective senses that, in some ways, ecocriticism has assimilated certain tools and tropes of 'archetypal'/ 'mythical' or 'ritualistic' interpretative strategies. Terms like 'fertility,' 'apocalypse' and 'ecotopia' can be seen repeated in both these critical approaches.

Laurence Coupe, quoting Jean-Pierre Vernant - *Myth and Society in Ancient Greece* (1982: 186)--, indicates the implications of 'myth' in the Occidental tradition:

The concept of myths we [Europeans] inherited from the Greeks belongs, by reason of its origins and history, to a tradition of thought peculiar to Western [bold/italics added] civilization in which myth is defined in terms of what is not

myth, being opposed to reality (myth is fiction) and, secondly, to what is rational (myth is absurd). If the development of the study of myth in modern times is to be understood it must be considered in the context of this line of thought and tradition. (9)

Both the epithets and qualifiers of myth—'fiction' and 'absurd'—have not been accepted without interrogation by the postmodern ecological, cultural criticism. Modern rational scientism is no more a grand narrative, a panacea for all maladies of the world or an answer to all questions. The Occident has to co-flow ['confluence'] with the Orient. The Indian Myths, American Indian and Asian Indian, have to be re/cognized for their truths [ontology] and as a method of knowledge-production [epistemology]. Mythography, study of myths as applied in cultural texts and mythopoeia, myth-making by literary writers have their share in the paths of truth-enquiry and knowledge-production. Coupe indirectly admits the veracity of Anand's Mythography, analysed in the earlier part of this paper. Coupe's interpretation of myths from ancient Egypt, Mesopotamia, Hebrew, Greece and modern England—he deals even with the plot of a literary text, Shakespeare's *The Tempest*—establishes the mythography contained even in the anti-mythical texts like Roland Barthes's *Mythologies* (1973).

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*When all the desires of the heart are overcome,  
this very mortal becomes immortal and experiences  
Brahman, the universal Self, here, in this very life.*

— *Kātha Upaniṣad* VI. 14.

*He who can withstand in this very life, before the  
fall of the body, the flood-tide arising from lust  
and anger, he is the spiritually integrated one, he  
is the happy man.*

— *Bhagavad Gītā* V. 3.



## कालिदाससाहित्ये भक्तिः ।

डॉ. एन्. के. सुन्दरेश्वरन्

सर्वो हि जन्तुः सुखं लिप्सते दुःखञ्च जिहासति । विशिष्य मनुष्यः दुःखहत्यै सुखप्राप्तये च सततं यतते । तदर्थमेव सर्वास्तस्य प्रवृत्तयः । किन्तु न कस्यापि शाश्वतसुखाप्तिः न वा दुःखस्य आत्यन्तिकी विनष्टिः । तदुक्तं श्रीमद्भागवते महापुराणे कर्मण्यारभमाणानां दुःखहत्यै सुखाय च । पश्येत्पाकविपर्यासं मिथुनीचारिणां नृणाम् ।।<sup>1</sup> इति ।

समेपां दर्शनानाम् इतिहासपुराणानाञ्च अयमेव विचारविषयो यदात्यन्तिकसुखस्य साधनोपायाः के इति । तत्र बहूनि मतानि बहवः सिद्धान्ताः बहव उपायाश्च प्रदर्शिताः प्रवर्तिताश्च । तेषु ज्ञान-कर्म-भक्तियोगाः प्रमुखतया प्रदर्श्यन्ते शास्त्रैः । तत्रापि भक्तियोगः एव सर्वेषां जनानां सुलभः सरळः आमूलं हृद्यश्चेति इतराद् योगद्वितयाद्भृशमुत्तमतर इति श्रीमद्भागवते भक्तिशास्त्रे निपुणतरं निरूपितम् । तदेव सङ्गृहीतमनुगृहीतेन भक्तेन कविवरेण नारायणभट्टपादेन एवम्भूततया हि भक्त्यभिहितो योगः स योगद्वयात्कर्मज्ञानमयाद्भृशोत्तमतरो योगीश्वरैर्गीयते । सौन्दर्येकरसात्मके त्वयि खलु प्रेमप्रकर्षात्मिका भक्तिर्निःश्रममेव विश्वपुरुषैर्लभ्या रमावल्लभ ।।<sup>2</sup> इति ।

सर्वेश्वरे भगवति अहैतुकी अव्यवहिता परमप्रीतिरेव भक्तिरिति निरुक्ता । भक्तिसूत्रे नारदेन सा त्वस्मिन् परमप्रेमरूपा<sup>3</sup> इति लक्षिता । हेतुमुपाधिं लिप्सां वा विहाय या प्रीतिः परमेश्वरे अविच्छिन्ना प्रवहति सैव

भक्तिः । तदुक्तं नारदपञ्चरात्रे सर्वोपाधिर्विनिर्मुक्तं सत्यरत्नं विवेकम् ।  
हृषीकेण हृषीकेशायनं भक्तिरुच्यते ॥ इति ।

यथा निरुपाधिकत्वं तथा अविच्छिन्नत्वमपि प्रीतिर्भक्त्यन्तर्गतम् ।  
तदुक्तं श्रीमद्भागवते - मनोर्गानिर्गच्छिन्ना यथा गङ्गासम्पत्तौऽप्युद्योः । तद्वत्  
भक्तियोगस्य निर्गुणस्य ह्युदाहृतम् ॥<sup>१</sup> इति । द्रुतस्य भगवद्धर्माङ्गादङ्कित-  
गता । सर्वेश मनसो वृत्तिर्भक्तिरित्याभधीयते ॥<sup>२</sup> इति भगवद्भक्तिसंख्यान-  
म् । भक्तियोगस्य सर्वोऽप्याधिकारी । ज्ञानकर्मणाम् न सर्वः अधिकार-  
भजते । किञ्च भक्तियोगः साधनं साध्यञ्च भवति । तच्च प्रमत्तव्यमिति  
तस्य परमरमणीयता विश्वजनीनता च चकारिति । उच्यते तस्मात्पुनः  
भगवद्गीता, श्रीमद्भागवतं महापुराणं, नारदशास्त्रिद्वययोः  
भक्तिसूत्राख्यग्रन्थद्वितयञ्च इतीदमेव चतुष्कं भक्तियोगस्य मूलग्रन्थत्वेन  
आमनन्ति तदभिज्ञाः । भगवद्गीतायां कौन्तेय प्रतिजानीहि न मे भक्तः  
प्रणश्यति<sup>३</sup> इति चतुर्विधा भजन्ते मां जनाः सुकृतिनां<sup>४</sup> जुनः । अतो  
जिज्ञासुरर्थार्थी ज्ञानी च भक्तप्रेम ॥ तेषां ज्ञानी नित्ययुक्त एकभक्तिर्विशिष्यते ।  
प्रियो हि ज्ञानिनोऽत्यर्थमहं स च मम प्रियः ॥<sup>५</sup> इति च भगवता कृष्ण-  
गीयते । श्रीमद्भागवतञ्च स वै पुंसां परो धर्मो यतो भक्तिरधोक्षजे ।  
अहैतुक्यव्यवहिता<sup>६</sup> ययात्मा सम्प्रसीदति ॥<sup>७</sup> इति पुंसां परमधर्मत्वेन  
भक्तिमभिदधाति ।

नारदीये च भक्तिसूत्रे पौराणिकस्य भक्तिमङ्कलस्य तथा शास्त्रिद्वयो-  
सूत्रे औपनिषददर्शनस्य च प्रभावं दर्शयन्ति विचक्षणाः ।

भक्तियोगोऽयं साक्षात्कृतधर्मसु ऋषिषु क्रान्तदर्शिषु कविषु मुनिगतिधिषणेषु  
दार्शनिकेष्वपि महान्तं प्रभावं व्यातनोत् । जीवब्रह्मणोरैक्यमेव सर्वसामुपनिषदां  
सार इति कर्मणा अमिश्रितं केवलं ज्ञानमेव मोक्षसाधनमिति च समर्थयन्तः

शङ्कराचार्या अपि सगुणस्य साकारस्य ब्रह्मणः स्तुतिततिमनेकप्रकारां  
 व्यरचयन्निति विश्वसिति सम्प्रदायः। नैतच्चित्रं स्यात्परमेश्वरस्यापि  
 इच्छावशान्मायामयं रूपं साधकानुग्रहार्थम्<sup>10</sup> इति वदतां तेषां विषये।  
 निष्करुणो दाक्षिणात्यो भट्टः इति स्वामिविवेकानन्देन<sup>11</sup> भर्त्स्यमानाः एते  
 आचार्याः वस्तुतः अहेतुकदयामिन्धव एव। नो चेत् निर्गुणस्य निराकारस्य  
 निरुपाधिकस्य ब्रह्मण एव त्रिकालावाध्यत्वरूपं सत्यत्वं साधयितुं वद्धकटयः  
 ब्रह्मसूत्रभाष्ये न हि अव्याकृते अनन्ते ब्रह्मणि सर्वैः पुम्भिः शक्या बुद्धिः  
 स्थापयितुं मन्दमध्यमोत्तमबुद्धित्वात्पुंसाम् इति नावदिष्यन्। ब्रह्मणः  
 आकारविशेषोपदेशः उपासनार्थो न विरुध्यते<sup>12</sup> इति वदन्तः आचार्याः  
 मोक्षसाधनसामग्र्यां भक्तिरेव गरीयसी। स्वस्वरूपानुसन्धानं भक्तिरित्यभिधीयते।।  
 इति ख्यापयतः विवेकचूडामणिग्रन्थस्य कर्तारोऽपि न न स्युः।<sup>13</sup>  
 शङ्कराचार्याणां मते परा भक्तिः ज्ञानञ्चेत्येकं तत्त्वम्। भगवद्गीताभाष्ये  
 भक्तास्तेऽतीव मे प्रियाः<sup>14</sup> इतीमं ग्रन्थं विवृण्वाना एते उत्तमां  
 परमार्थज्ञानलक्षणौ भक्तिमाश्रिताः ते अतीव मे प्रियाः इति भक्तेः  
 परमार्थज्ञानलक्षणत्वं ख्यापयन्ति। पुनश्च मयि चानन्यभावेन  
 भक्तिरव्यभिचारिणी<sup>15</sup> इत्यस्य ग्रन्थसन्दर्भस्य भाष्ये अव्यभिचारिणी बुद्धिः  
 अनन्ययोगः तेन भजनं भक्तिः। न व्यभिचारीणी अव्यभिचारीणी। सा च  
 ज्ञानम् इत्येतदेव द्रढयन्ति। आचार्याणां हृदयं विदित्वैव अद्वैतमिद्विकारैः  
 अद्वैतिमूर्धन्यैः मधुमूदनसरस्वत्यभिज्ञाचार्यैः साहित्यदृशा भक्तेः न केवलं  
 रसत्वं साधितं किन्तु परिपूर्णरसा क्षुद्ररसेभ्यो भगवद्रतिः। खद्योतेभ्य  
 इवादित्यप्रभेव बलवत्तरा।।<sup>16</sup> इति स एव भक्तिरसः प्रकृतिरसः  
 परिपूर्णरसश्चेति समर्थितम्।

अथेदानीं महाकविः कालिदासः समग्रस्य भारतदेशस्य राष्ट्रियः कविः  
 ऋषिमूलस्य सनातनस्य भारतसम्कृतितल्लजस्य प्रवक्तेति बहुभिर्विचारधुरीणैः

संश्लोकितकर्तारः कथमिदं भाषितव्यं त्वीये मर्त्येभ्यो यद्विदुःश्रुतं  
विचारयामः । स्वर्गाद्वितीषु तत्र तत्र श्रुते, श्रौतस्य क्रियाकृत्याभ्यां, स्मृत्यभ्यां  
कर्मणां इतिकर्तव्यतायाः, तथा साहचर्ययोगादीनां गभीरानां दर्शनात्  
तत्त्वज्ञातस्य च मूढमानुषान् कदाचित् प्रधानवर्णयन्तः, कदाचित्  
भङ्गीभणितिसाधनतया मुनिपुणं विवृणाति वरुणनागं कविदुग्धम् ।  
यद्यप्येतत्सुविदितमेव समयां सम्यकृतयाहमयप्रणीयनां, तद्यपि  
प्रकृतविषयानुप्रसङ्गात् किञ्चिदिव कानिचिद्वदशर्नानि अत्रोददिश्यन्ते ।  
अजिनदण्डभृतं कुशमेखलां यतागिरं भृगुशृङ्गपरिप्रहाम् ।  
अधिवसंस्तनुमध्वरदीक्षितामसमभासमभासयदीश्वरः ।।<sup>17</sup> इति ग्मुमहाराजस्य  
यज्ञदीक्षाप्रवेशमनुवर्णयन् यज्ञार्थमभिप्रवृत्तानां वेदानां सागभूतस्य अध्वरस्य  
दीक्षाविधिमुपवर्णयति । तस्य दाक्षिण्यरूढेन नाम्ना मगधवंशजा । पत्नी  
सुदक्षिणेत्यासीदध्वरस्येव दक्षिणा ।।<sup>18</sup> इत्यनया रुचिरयावमया अयज्ञो वा  
एषः । योऽपत्नीकः ।।<sup>19</sup> इति यज्ञो गन्धर्वस्तस्य दक्षिणा अस्मग्म् ।<sup>20</sup>  
इत्यादेर्वेदसन्दर्भस्य अनुमन्थानं विधत्ते । यथाक्रमं पुंसवनादिकाः क्रियाः  
धृतेश्च धीरः सदृशीर्व्यधत् सः<sup>21</sup>, स वृत्तचूळश्चलकाकपक्षक्रेमात्यनुत्रेः  
सवयोभिरन्वितः<sup>22</sup>, अथास्य गोदानविधेरनन्तरं विवाहदीक्षां निगवर्तयद्गुरुः<sup>23</sup>,  
प्रदक्षिणप्रक्रमणात्कृशानोरुदर्चिपस्तन्मिथुनं चक्रामे,<sup>24</sup> चकार सा मत्तचक्रोग्नेत्रा  
लज्जावती लाजविसर्गमग्नौ<sup>25</sup> इति बहुत्र गृह्यसूत्रविहितानां स्मार्तानां कर्माणां  
विधानमुपवर्णितम् । न केवलं श्रौतस्मार्तानां कर्मणां निर्वर्ण्य मुरुचिरवर्णनं  
विहितमनेन कविवेधसा किन्तु निवृत्तिधर्मप्रतिपादकानां श्रुत्यन्तानां  
सारोऽपि समाकलितः शब्दार्थसौहित्यमहितेषु स्वकृतिषु । आत्मानमात्मना  
वेत्सि सृजत्यात्मानमात्मना । आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे ।।<sup>26</sup>  
इत्यनेन ब्रह्मस्तुतिपरेण श्लोकेन यतो वा इमानि भूतानि जायन्ते येन  
जातानि जीवन्ति यत्प्रयन्त्यभिसंविशन्ति,<sup>27</sup> तज्जलानिति<sup>28</sup> इत्यादीनां



श्रुत्यन्तवाक्यानां सारः समुन्मीलितः । एवमेव साङ्ख्ययोगादीनां दर्शनानां तथा च शास्त्रान्तराणां तत्त्वानि दर्शनात्मिकया प्रतिभया निर्वर्ण्य वर्णनात्मिकया च प्रतिभया समुपवर्णितानि स्वकृतिषु कविवरेण कालिदासेन ।

एवं वेदार्थतत्त्वज्ञः, वाल्मीकिव्यामहृदयवेत्ता कुमारिलभट्टाद्यैः<sup>29</sup> कर्मठैरपि प्रामाणिकत्वेन समादृतः आनन्दवर्धनकुन्तकप्रभृतिभिः सहृदयधुरीणैः कविकुलावतंसत्वेन श्लाघितमहिमा कालिदासो महाकविः भक्तियोगं कथं पश्यति, तस्य च कीदृशं स्थानं दत्तमनेन सुधियेति किञ्चिदिव विमृशामः । नूनं कविवरोऽयं भक्तो महेश्वरे । माळविकाग्निमित्र-विक्रमोर्वशीय-अभिज्ञानशाकुन्तलाख्येषु त्रिष्वपि दृश्यकाव्येषु भगवतः परमेश्वरस्य स्तुतिरूपां नान्दीं विदधता अनेन सैव भक्तिः प्रदर्शिता । किञ्च सः स्थाणुः स्थिरभक्तियोगसुलभः इति विक्रमनान्दीपद्यांशेन भगवतः स्थाणोः सालोक्यादिसिद्धये भक्तियोग एव सरलतमो मार्गः इति स्वहृदयमावेदितम् । कवेरस्य भगवति परमेश्वरे भक्तिः तत्र तत्र तत्कृतिषु जवनिकामपास्य वर्णनारङ्गमञ्चत्येव । शृङ्गाररसपरिपूर्णं मेघेऽपि तटिदिव तदा तदा विद्योतते । यदि त्वमन्यस्मिन् काले उज्जयिनीशं महाकालमासादयसि तर्हि प्रदोपसमयं यावत्तत्र स्थित्वा शूलिनः शम्भोः सन्ध्यावलिपटहतां कुर्वन् स्वस्य आमन्द्राणां गर्जितानां फलमविकलं लप्स्यसे इति कविर्मघं निर्दिशति । वचःप्रकारोऽयं भक्तस्यास्य कवेः परमेश्वरे अहैतुकीं प्रीतिं प्रकाशयन् जपो जल्पः शिल्पं सकलमपि मुद्राविरचना गतिः प्रादक्षिण्यक्रमणमशनाद्याहुतिविधिः । प्रणामः संवेशः सुखमखिलमात्मार्षणदृशा सपर्यापर्यायस्तव भवतु यन्मे विलसितम् । । इति आत्मनः सर्वम् , अथवा आत्मानमपि, भगवति अर्पयतः सौन्दर्यलहरीकारस्य वचःपरिपाटीं स्मारयत्यस्मान् । एवं मेघस्य गर्जितानां साफल्यं भगवतः सन्ध्यावलिपटहतया भवेदिति निर्दिशन्नयं कविः नृत्तारम्भे

पशुपतेः आर्दनागाग्निनक्षत्रं हरतु भवान् सान्ध्यं प्रतिनवजपापुष्पमर्कं दधानः इति पुनरपि भगवत्प्रीयतेऽस्तु भवदीयं सर्वोत्तमं यत् नृदक्षिणं शान्तोद्वेगस्तिमितनयनं चित्तद्वृत्तिं भक्तिरूपां विवृणोति चागम्यम्यम् । किञ्च भवानी तव तादृशी भक्तिः शान्तोद्वेगस्तिमितनयनं नयनेन पश्यतु तस्याश्च प्रीतिर्भवेत् तदर्थेन तेन कर्मणा इति भक्तोऽयं स्वीयं इच्छामिधर्माभिदधाति । अनुगृहीतव्यं तस्यैव कविवरस्य वचःपरिपाटीमनुभवामः । पश्चादुल्लेखं स्वदत्तं मण्डनमभिनयेन सान्ध्यं तेजः प्रतिनवजपापुष्पमर्कं दधानः । नृत्तारम्भे हर पशुपतेर्गर्दनागाग्निनक्षत्रं शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ॥” इति ।

कवेरस्य मनसि चिन्तामातव्यरूपेण प्रवहन्ती भगवति परमेश्वर भक्तिः कुमारसम्भवेऽपि प्राकाश्यं नीयते । ब्रह्मचारिणा कृतेन शिरोपान्तमनेन क्रुद्धाया अपि मनस्विन्याः पार्वत्याः वचांसि भक्तस्यास्य कवेरन्तःकरणात्रिस्मरन्तीव स्वीयां भगवद्भक्तिं स्फोरयन्तीव च प्रकाशन्ते । जगच्छरण्यः निराशीर्भगवान् किमर्थं मङ्गलं निषेवेत । लोके तावत् विपदां प्रतीकारमिच्छता भूतिमिच्छता वा जनेन मङ्गलं निषेच्यते । अवाप्तसमस्तकामस्य अथवा कामहन्तुः, सम्पदां प्रभवस्य तस्य भगवतः का कामना भवेद्यस्याः पूर्तये सः मङ्गलं निषेवेत । मन्दमतिभिः माममयैकचक्षुः सः कथन्ती भगवान् अकिञ्चन इति दृश्येत । वस्तुतः सर्वप्रकारया अपि भूतेरुत्पत्तिभूमिः भवति स भगवान् । मङ्गलायतनं सः अज्ञैरज्ञवदाचरद्भिर्महात्मभिश्च भीम इति कथ्यते । एवमादि बहु कथयन्ती सा पर्वतराजपुत्री भक्तस्यास्य कवेः परमहंसतां प्रेम्तो मानमहंसस्य प्रतिकृतिरेव ।

वस्तुतस्तु कवेरस्य भक्तिः न साकारे चन्द्रचूडे भगवति पार्वतीशे । न चैवास्य भक्तिः भगवत्प्रापिका साधनभूता भक्तिः । उपनिषद्भिः तत्त्वमस्यादिभिर्वाक्यैः लक्षितं वाङ्मनसोर्गोचरे निराकारे निर्गुणे निरवच्छिन्ने

मायाधिष्ठाने परमे ब्रह्मणि जिज्ञासारूपा ज्ञानरूपा वा परा भक्तिः समुन्मिषति । तच्च सम्यक्प्रकाशितमनेन औपनिषददर्शनस्य सारवेत्त्रा क्रान्तदर्शिना कवीन्द्रेण रघुवंशकुमारसम्भवयोः निबद्धेन स्तुतित्रयेण । रघुवंशदशमसर्गान्तर्गता षोडशश्लोकात्मिका देवकृतविष्णुस्तुतिरूपा एका, कुमारसम्भवद्वितीयसर्गान्तर्गता द्वादशश्लोकात्मिका देवकृतब्रह्मस्तुतिरूपा द्वितीया, सप्तर्षिकृतशिवस्तुतिरूपा षट्श्लोकी कुमारसम्भवपष्ठसर्गान्तर्गता चेति तिस्रः स्तुतिगीता आरचिताः कालिदासेन । तिसृषु च उपनिषत्प्रतिपाद्यस्य अवाङ्मानसगोचरस्य मिथ्याजगदधिष्ठानस्य ज्ञानैकलभ्यस्य परब्रह्मणः प्रतिपादनमेव च विहितमनेन ।

करुणामय्यः उपनिषन्मातरः अवाङ्मानसगोचरं ब्रह्म विज्ञानमानन्द<sup>31</sup> मित्यादिभिर्विधिलक्षणैः वचोभिः, तथा अस्थूलमहस्व<sup>32</sup> मित्यादिभिः प्रतिषेधवाक्यैः, एवमेव पश्यत्यचक्षु<sup>33</sup> रित्यादिभिः विरोधाभाससूक्तिभिः निरूपयन्ति । समस्तोपाधिकं निरस्तोपाधिकञ्च भवति ब्रह्म । तस्येदं द्वैरूप्यमाधाय विरोधपरिहारयोः विरोधाभासः प्रकल्प्यते उपनिषच्छ्रुतिभिः । तत्सारवेदिना कविनानेनापि । रघुवंशगतगीतायां त्रिभिः श्लोकैः अनयैव रीत्या भगवान् विष्णुः परब्रह्मत्वेन स्तूयते । अमेयो मितलोकस्त्वमनर्थी प्रार्थनावहः । अजितो जिष्णुरत्यन्तमव्यक्तो व्यक्तकारणम् । हृदयस्थमनासन्नमकामं त्वां तपस्विनाम् । दयालुमनघस्पृष्टं पुराणमजरं विदुः । । सर्वज्ञस्त्वमविज्ञातः सर्वयोनिस्त्वमात्मभूः । सर्वप्रभुरनीशस्त्वमेकस्त्वं सर्वरूपभाक् । । इत्येते श्लोकाः, ‘अपाणिपादो जवनो गृहीता पश्यत्यचक्षुः स श्रृणोत्यकर्णः<sup>34</sup>’, ‘तदेजति तत्रैजति तदूरे तद्वन्तिके । तदन्तरस्य सर्वस्य तदु सर्वस्यास्य बाह्यतः ।।<sup>35</sup>’, ‘आसीनो दूरं व्रजति शयानो याति सर्वतः । कस्तं मदामदं देवं मदन्यो ज्ञातुमर्हति ।।<sup>36</sup>’, ‘अणोरणीयान्महतो महीयान् दूरात्सुदूरे तदिहान्तिके च<sup>37</sup>’ इत्यादीनि श्रुत्यन्तवाक्यानि स्मारयन्ति ।

पुनर्गपि कविरस्यं अजस्य गृह्णन्ती तन्म निर्गहस्य हर्षद्वय । स्वयम्  
जागरूकस्य याथार्थ्यं वेद क्रान्तय ॥<sup>18</sup> इत्यनेन विरोधाभासलङ्कारेण  
वाक्येन हरिं परब्रह्मत्वेन वर्णयन् 'अज्ञायमानो बहुधा विज्ञायते', 'य एष  
सुप्तेषु जागर्ति कामं कामं पुरुषो निर्ममाण । तदेव शृङ्ग तदवद  
तदेवामृतमुच्यते ॥'<sup>19</sup> इत्यादि श्रुतिवाक्यानि तथा अज्ञादपि सत्यव्ययस्य  
भूतानामीश्वरोऽपि सन् । प्रकृतिं स्वामीध्याय सम्भवाम्यात्मजयया ॥<sup>20</sup>  
इतीमां उपनिषत्सारभूताया भगवद्गीताया गिरञ्च स्मारयति ।

एवमेव कुमारसम्भवगतायामपि ब्रह्मन्तुल्यां जगदनिर्गन्तुल्यं  
जगदन्तो निरन्तकः । जगदादिरनादिस्त्वं जगदीशो निर्गन्धरः ॥<sup>21</sup> इत्येवं  
कविवाक्यं जगत्कारणस्य स्वकारणरहितस्य ब्रह्मणः वर्णनं विरोधाभासलङ्कारेण  
चिकीर्षति । अत्र चतुर्ष्वपि अवान्तरवाक्येषु प्रथमं नञ्जन्युक्तप्रसमाश्रयेण  
विरोधः । ततश्च बहुव्रीह्याश्रयेण च विरोधस्यास्य परिहारेण आभासत्वम् ।  
तद्यथा त्वं जगद्योनिरयोनिश्च इत्यस्मिन्नादिमं वाक्यं न योनिः अयोनिः  
इति तत्पुरुषसमाश्रयेण जगत्कारणस्य ब्रह्मणः कथं कारणत्वाभावः इति  
विरोधः । पुनश्च न विद्यते योनिर्यस्यति बहुव्रीह्याश्रये च जगत्कारणं ब्रह्म  
स्वकारणविवर्जितमिति विरोधपरिहारः । वस्तुतस्तु अत्र सर्वत्र न  
विरोधाभासः अलङ्कारः । किन्तु परिहाराभास इति नूलः कश्चिदलङ्कारः  
कल्पयितव्यः इति वी. एस्. वी. गुरुस्वामिशास्त्रिणः समर्थयन्ति ॥<sup>22</sup> यतः  
बहुव्रीहिसमाश्रयेण विरोधस्य यः परिहारः प्रदर्शितः , तस्याप्याभासमात्रत्वम् ।  
जगत्कारणं ब्रह्म स्वकारणवर्जितमिति किल जगत्कारणस्य ब्रह्मणः कथं  
कारणत्वाभावः इति विरोधस्य परिहारः प्रदर्शितः । अद्वैतदृशा अत्र  
कार्यरूपस्य जगतः प्रतिभासमात्रत्वं कारणस्य ब्रह्मणस्तु परमार्थत्वम् इति  
जगतो ब्रह्मणश्च कार्यकारणभावभङ्गः । तेन परिहारस्यापि आभासमात्रत्वमिति  
अत्र कविना परिहाराभासः इति अप्रत्ना काचिलङ्कृतिर्विहितेति ।



कुमारसम्भवान्तर्गतायां सप्तर्षिकृतशिवस्तुत्यामपि शिवः परमेश्वरः उपनिषत्तत्त्वज्ञिततत्त्वस्य परब्रह्मणो रूपेण गीयते। परं ब्रह्म तावत् घटपदादिवत् चक्षुराद्यक्षगोचरं न भवति। तेन ब्रह्म विजानामि इति वक्तुं न शक्यते। किञ्च यदि तथोच्यते तर्हि ज्ञानविषयत्वेन ब्रह्मणः सोपाधिकत्वमापद्येत। नापि पुनः ब्रह्म नाहं जानामि इत्यपि वक्तुं पार्यते। यतः बुद्ध्यादिसर्वसाक्षित्वेन सदाभासमानत्वेन सर्वैरेव तद् नाज्ञातम्। तस्मादेव केनोपनिषद् एवमाह नाहं मन्ये सुवेदेति नो न वेदेति वेद च। यो नस्तद्वेद तद्वेद नो न वेदेति वेद च।। यस्यामतं तस्य मतं मतं यस्य न वेद सः। अविज्ञातं विजानतां विज्ञातमविजानताम्।।<sup>43</sup> इति। तदिदं ब्रह्मतत्त्वमेव कविना साक्षाद् दृष्टोऽसि न पुनर्विदमस्त्वां वयमञ्जसा। प्रसीद कथयात्मानं न धियां पथि वर्तसे।।<sup>44</sup> इति काव्यभङ्ग्या आविष्कृतम्।

उपनिषत्सारभूतया भगवद्गीतया प्रदर्शयमानः ज्ञानलक्षणः, परा भक्तिरिति शास्त्रैर्निर्दिश्यमानः, भक्तियोग एव कवेरस्य सुसम्मत इति भाति। भगवद्गीतायां बहुत्र स एष भक्तियोगः पुनरुक्तदोषभियं विहाय बहुवारं बहुधा प्रदर्शितः। फलानुरागं विहाय ईश्वरार्पणधिया कर्माणि सर्वाणि कुर्वाणः भगवति सर्वात्मनि परानुरागसातत्यं भजति कश्चिच्चेत् स एव उत्तमभक्तः, सैव परा भक्तिः, सैव मोक्षमार्गैकसाधनमिति किल भगवद्गीतायाः रहस्यसर्वस्वम्। मय्यर्पितमनोबुद्धिर्मा मेवैष्यस्यसंशयम्,<sup>45</sup> यत्करोषि यदश्नासि यज्जुहोषि ददासि यत्। यत्तपस्यसि कौन्तेय तत्कुरुष्व मदर्पणम्।।<sup>46</sup>, मत्कर्मकृन्मत्परमो मदभक्तः सङ्गवर्जितः। निर्वैरः सर्वभूतेषु यः स मामेति पाण्डव।।<sup>47</sup>, मय्यावेश्य मनो ये मां नित्ययुक्ता उपासते। श्रद्धया परयोपेतास्ते मे युक्ततमा मताः।।<sup>48</sup>, मयि चानन्यभावेन भक्तिरव्यभिचारिणी,<sup>49</sup> मन्मना भव मदभक्तो मद्याजी मां नमस्कुरु। मामेवैष्यसि सत्यं ते प्रतिजाने प्रियोऽसि मे।।<sup>50</sup> इति भगवद्गीतायां तत्र

तत्र समुद्घुष्टं तत्त्वमिदं सङ्गृह्णाति कविः कविदाम् विष्णुसङ्गृह्णन्तम्  
 त्वय्यावेति शतचित्तानां त्वत्पमर्षितकर्मणाम् । गर्विण्यं वीररामायणम्  
 सन्निवृत्तये ।।" इति । तदेवं यद्यपि चरकविरयं साकारं ब्रह्मणि चरकेश्वरे  
 शशिशेखरे भक्त इवेत्यापाततो भायान्तर्थापि ओषनिषदस्य ब्रह्मदर्शनस्य  
 सागवेत्ता निर्गुणे निराकारे निरुपाधिके ब्रह्मणि रमन्तीति मुनिव्यास  
 मानसहंसानुदबोधयन् , तत्र च मुलभो भार्गः सर्वकर्मसमर्पणपूर्वकं भावयति  
 सततसमावेशितचित्तत्वमेवेति प्रदिशन्, परां भक्तिं ज्ञानत्वक्षणां समुन्मोहयन्तीति  
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*The dull-witted man thinks "I am the body"; the learned man identifies himself with the individual soul within the body; while great souled man, possessed of discrimination and realization, identifies himself with the eternal Ātman, and knows "I am Brahman."*

— Śaṅkarācārya, Vivekacūdāmaṇi

# पुराणप्रयुक्ता चित्रभाषा - विश्लेषणात्मकमनोविज्ञानपरं अध्ययनम्

हरिकृष्ण शर्मा के.एन्.

चित्रकला अन्याभ्यः समस्तकलाभ्यः अपि मानवजीवनेनानुबद्धा भवति । नितरां लालित्यसाफल्यसुतार्यताभिर्युताय बोधनाय चित्राणीवान्यत्रोपयुज्यते । सहस्रमितैर्वचोभिर्बोद्ध्यमानो विषयः केवलेनैकेन चित्रेण बुध्यते इति ख्यातः एव । प्राथमिकाः अधिष्ठानपराश्च बोधनप्रक्रियाः चित्रेषु सिद्धाधाराः प्रचलन्ति । कश्चिच्छिशुः तस्याव्यक्तलोकेभ्यो व्यक्तमिदमैहिकलोकं प्रति आत्मनि सन्निविष्टैः सन्निवेशमानैश्च चित्रैरेव अवतार्यते । नैरन्तर्येणात्मना सम्पर्कम् भजन्ती अम्बैव शिशौ वर्तमानम् तत्कालीनं व्यक्ततमं चित्रम् । स्वाभिमुखेभ्यो चित्रेभ्यः शिशुना अनुकूलवेदनीयानि प्रतिकूलवेदनीयानि च अवबोधनान्येव अनुभूयन्ते । एवं चित्रान्तराण्यपि तस्य बोधमनः शनैश्शनैः प्रविशन्ति । प्रतिचित्राण्यपि तस्मै विशिष्टां वेदनीयतां प्रददाति । पश्चादागतानि तु चित्राणि पूर्ववेदनीयतानां आधारेण तेन सङ्गम्यन्ते । एवं चित्राणि वर्गीक्रियन्ते च । वर्गीकृतानां चित्राणां गणान्प्रति कोटानुकोटि चित्राणां प्रवाहः एव आजीवनम् संभवति । सामान्यं किमपि चित्रं सज्जायते । व्यक्तौ संभूतमिदं महाचित्रं तस्य संस्कारं स्वभावञ्च प्रतिनिधीकरोति । महाचित्रमेतत् कस्मिंश्चित् समाजे अनेकेषु

यति समानं दृश्यते चेत् युङ् १ मते वर्ण्यमानं समष्ट्यवधारणाय किञ्चित् समष्टिमहाचित्रं तत्र विरच्यते । तत्तु कर्म्यवधारणाय समष्ट्य जनकत्वेन विराजते ।

### विश्लेषणात्मकमनोविज्ञानम्

काल् गुस्ताव् युङ् इति त्रिविधमर्लण्ड् देशीयस्य प्रख्यातस्य मनोविज्ञस्य मतमिदं विश्लेषणात्मकमनोविज्ञाननाम्ना प्रसिद्धम् । मनसः घटना केवलशरीरवैशिष्ट्यात् व्यतिरिच्य आदिमेन केनचित् सङ्केतेन संयुज्यन्ते । बोधो नाम समष्टिचेतनास्वरूपः विद्यते, तस्य विलासेनैव समस्तमानसिकप्रक्रियाः प्रचलन्तीति च तस्य सिद्धान्तः । समस्तस्य समाजस्यापि कश्चिन् समष्ट्यबोधभूमिका २ वर्तते । तस्मिन् समष्ट्यबोधे परम्परया अनुवर्तमानानि आदिप्ररूपाणि ३ सृज्यन्ते । आदिमकालादारभ्य संभूतैर्भ्यो समस्तपरिणामविवर्तैर्भ्यो भागं गृहीत्वा रूपीकृताः आदिमानुकाः आदिप्ररूपनाम्ना प्रथिताः । एते अनेकैरुपविभागैर्विभक्ताश्च भवन्ति । विश्लेषणात्मकमनोविज्ञानस्य अधिष्ठानभूताः इमे चित्रसङ्केतेन प्रयुक्ताः सन्ति ।

### चित्रबोधः

स्थूलनेत्राभ्यां दृष्टं वर्णैः पत्रे विरचितंच किञ्चिद्रूपम् एव चित्रपदेन निर्दिष्टं चेत् भाषायाः उपरि चित्राणां तावत् अधीशत्वं न स्यात् । योऽन्यो बधिरो मूकश्च वर्तते तस्मै लोकव्यवहाराय भाषा नोपयुज्यते । तदर्थं तेनानुभूतानि सीमितानि संवेदनान्येव उपकारकाणि भवन्ति । तदा चित्राणां स्थूलरूपत्वादप्यधिमानं संभवति । तदिदं मानमेव शिशोरपि धीमण्डलं प्रभावयति । माता शिशुं गृहीत्वा काकं प्रदर्श्य अन्नं प्राशयन्ती “सः काकः” इति संसूचयति । तथा सति शिशोः बोधे काकशब्दस्य शाब्दबोधत्वेन सविशेषस्य काकस्य चित्रं मुद्रितं भवति । शिशुमधिकृत्य



वर्णरूपाकारकालदेशचलनध्वन्याद्याः विशेषाः काकस्य शाब्दबोधत्वेन द्रढिताः । अद्य मात्रा प्रदर्शितः तरुशाखोपविष्टः काकः स्यात् । श्वस्तु शिशुना ह्यस्तनात् ह्रस्वः डयमानः च काकः दृश्यते चेदपि तेन क्वचित् काकः इत्येवावगम्येत । मात्रोदीरितः शिशुना श्रुतश्च काकशब्दः शिशोरबोधगतान् कानपि स्मारचित्रविशेषान् यद्युद्बोधयति, तर्ह्येव सुकरेयमवगतिः संभवेत् । अवोधप्रबोधनमिदं भाषायाः अपि चित्राणां बोधने एव अनभूयते । देशकालातिवर्तित्वेन चित्राणि अनया सविशेषतया युतानि चेत् निश्चयेन तेषां काचित् मौलिकी घटना स्यात् । सङ्गणकयन्त्रे चित्रन्यासस्य तन्त्रम् इव तेषां काचित् वाङ्मयी घटना प्रबला भवेत् । सेयं घटनात्मकता एव जनितकैः अनुवर्तमानेषु संस्कारेषु प्रकृतौ च अन्तर्भवति । किन्तु चित्रघटनायामस्यां व्यवस्थितव्याकरणवद्धायाः भाषायाः अधीशता न संभावनीया । तथापि वाङ्मयता भवितव्या च । अन्धेन वचोभिरधिगतं चित्रमिव अवोधगतानां एतेषां चित्रसञ्चयानां सङ्कीर्णा क्वचित् प्रतीकात्मिका च घटनैव स्यात् । चित्राणां वाङ्मयतैव तेषां परम्परानुसन्धानाय संरक्षणाय च निदानभूता ।

### अबोधप्रबोधनम्

बोधः, अबोधः, उपबोधः इत्याद्याः चित्तभेदाः फ्रोयिडीयमतदिशा व्याप्ताः । एषु अबोधः वासनानां संस्कारस्य पारम्पर्यस्य च खनिः भवति । अक्षयायाः अस्याः वैपयिकघटना चित्रसङ्केतेन निर्मिता । स्वप्नाः अस्य उत्तमदृष्टान्तत्वेन लसन्ति । स्वप्ने भाषायाः अप्याधिक्येन चित्राणां प्राधान्यं दृष्टम् । शिशूनां स्वप्ने तु भाषायाः अवकाशः न युक्तश्च भवति । समस्तमानवराशीनामपि आवेगाः विकाराश्च अवोधादेव उद्भिद्यन्ते । तत्र भाषायाः सीमा नालोक्यते । अतः एव अबोधगतः एषः चित्रघटनासङ्केतः

एव मानवं समानीकरोति इति वाच्यम् । युद्धं तु विषयस्य स्वरूप-  
आदिप्ररूपः इति सङ्कल्पेन सविस्तरम् प्रतिपादयति । अदिप्ररूप-  
व्यक्तीभावः प्रायेण चित्रेर्भवति । स्वानगतम् चित्राणामधिक्यं न्येय-  
सूचयति । वागनाः न तु भाषारूपेण किन्तु चित्ररूपेणादन्ते । सा-  
आकाराणां, क्रियाणां, प्रतिभासानां वा म्युः । युद्धं एवं लिखति ४ -  
“जीवनस्य भागाभूतानि एवावधिचित्राणि मनुष्येण वास्तवकरीत्या  
विकाराणां आवेगानां च सेतुना संबन्धिताः भवन्ति” इति । अवाधयेना  
इत्थं चित्ररूपेण प्रतीकरूपेण च वर्तन्ते । अतः स्वप्नेषु प्रतीकात्मकता  
अधिका दरीदृश्यते । चित्राणि चिन्तायाः अधिष्ठानप्रक्रियायां तथा भाषा  
उपप्रक्रियासु च अन्तर्भवन्ति ।

अस्य चित्रसङ्केतस्य मुख्यो धर्मः, सर्वप्रकृतौ, सर्वभाषासु, सर्वकालेषु,  
सर्वदेशेषु च व्यक्तौ व्यक्तस्य एव प्रभावस्य कल्पना भवति । यतः  
एतादृशीष्ववस्थासु सामान्येन अवाधितत्वेन च समवस्थानुं चित्रान्येव  
शक्तानि । विश्लेषणात्मकमनोविज्ञानस्य प्रमुखद्वितीयं तावत् आदिप्ररूपं  
समष्टिवोधश्चेति पूर्वमुक्तम् । द्वितीयमप्येतस्मिन् विशिष्टविन्दौ सङ्गतमस्ति ।  
संस्कारस्य पारम्पर्यस्य च व्यक्तिजीवने व्यक्तः, शक्तः जनितकनिष्ठश्च  
प्रभावः दृश्यते इत्यतः अस्य घटनाविशेषाणां चित्राणां सङ्केताः कुत्र कुत्र  
प्रयुक्ताः इतीह चिन्त्यः । यतः चित्रसङ्केतगताः समस्तप्रयोगाः सृष्टयश्च  
मानवेषु सुदृढं प्रभावमाकलयन्ति ।

### पुराणप्रयुक्ता चित्रभाषा

कलाकाव्ययोः धर्मः अनुवाचकानां दुःखतमसो आनन्दभासि  
प्रतिष्ठापनमेव । तदर्थं उभयमपि स्थायीभावान् रसरूपेणाभिव्यञ्जयितुं  
युक्तान् विभावानुभावव्यभिचारभावाद्युद्दीपनक्षमान् प्रेरणाविशेषान् प्रददतः ।

तैरुद्दीप्तोऽनुभूतश्च रसः निर्वेदाधिष्ठिते शान्ते यदा पर्यवस्यते तदैव परमानन्दानुभूतिस्सज्जायते । तावत्पर्यन्तं अप्टरसात्मकानि बहूनि चित्राणि कविभिर्विरच्यन्ते । रसनिष्पत्तेः घटनायामस्यामनवरतं अवोधप्रबोधनस्य प्रक्रियामालोकयामः । भापया प्रभावितानि काव्यानि कथं चित्रप्रभावितमवोधं प्रबोधयतीति न सन्देहस्यावकाशो विद्यते । तद्वारणायैव प्रथमतो वाङ्मयत्वं चित्राणां सूचितम् । रसोऽलौकिकः भाषा लौकिकी च । लौकिकेन केनचित् अलौकिकं प्रभावयितुं न शक्यते । चित्रं लौकिकं स्यात् । किन्तु चित्रसङ्केतः अलौकिकोऽनिर्वाच्यश्च वर्तते । यद्यपि भाषा भापया सृष्टा वाक्च लौकिके स्तः तथापि वाक्सृष्टं चित्रमलौकिकमेव । इत्थं वाग्भिर्वाक्यैश्च किमपि चित्रं सृष्ट्वा तस्मिन् शृङ्गारादिरसोद्दीपकानां गुणानां सन्निवेशनेन चित्रस्य सङ्केतः प्रवर्तनक्षमो भवति । साहित्येऽनया प्रक्रियया चित्रभाषा प्रोज्ज्वलति ।

काव्यप्रयोजनं आनन्दावाप्तिरित्युक्तम् । आनन्दस्य परा काष्ठा निर्वेदाधिष्ठितायां शान्त्यामवाप्यते । शान्तिस्तु आत्मीयैर्मूल्यैर्विभाव्यते । अतः एव परमोत्कृष्टा चित्रभाषा अध्यात्मसम्बन्धिनीति अवगम्यते । तस्माद्धेतोः कालिदासभासभारविप्रभृतिभ्योऽप्युत्कृष्टः कविश्चित्रकारश्चेति व्यासोऽभिषिक्तः ।

आत्मविद्यामधिष्ठायैव रसमौक्तिकैरलङ्कृताः अध्यात्मराजधान्यो पुराणेतिहासाद्याः व्यासमहाप्रभुणा विरचिताः । अनुपमेयानवद्यापरिमेया च चित्रभाषा शतशैराख्यानोपाख्यानैः तेनानुवर्तिता । युङ्मते वर्णितानि ज्ञानी, शिशुः, नायकः, महामाता, चपलः, खलः इत्याद्यादिप्ररूपाणि च व्यासतूलिकायाः लब्धजन्मानि भवन्ति । श्रीकृष्णः इति केवलं विम्बमाधारीकृत्य व्याससृष्टं विश्वचित्रं सहस्राब्दान् लक्षाब्दांश्चञ्चातिक्रम्य मूल्यगङ्गाप्रवाहनाय

क्षममेव । चित्रयैतस्यामेयचारुतया रचनया एकस्मिन्नेवार्थे प्रकृत्यै समानमूल्येन  
 इतरानादिप्ररूपाण्यपि संयोजयति । मानविकमूल्यार्थे अन्यान्धमूल्यार्थे च  
 कस्मिंश्चित् व्यक्तौ सम्मिश्रीकृत्य तं सामान्यं जनकीयञ्च कृत्वा अवतारयन्  
 अपि तु तमेव केन्द्रीकृत्य मूल्यनिर्भरणामनौकानां आख्यानायाख्यायान्  
 संरचनया च मानवचित्तस्य अवोधभूमिकामु मद्गुणगर्भणा भूर्गदित्रण  
 साङ्केतिकत्वमग्निवेशनाय कृतप्रयत्नः एकः एव चित्रकारः व्यासो विद्यते ।  
 व्यासप्रयुक्तायाः चित्रभाषायाः अन्यत्रादर्शनादेवम् । पुराणकथानामलौकिक  
 चित्रणं तेषां कालातिवर्तनक्षमतायै तथा परम्परया अनुदानाय च भवति ।  
 ऐहिकस्य भौतिकस्य तु चित्रणस्य इह कालेऽस्मिन् वर्तमाने एव नाश  
 सम्पद्यते । अलौकिकैः कथाभिः तत्पात्रैर्मूल्येभ्य निर्गता चित्रभाषा  
 साङ्केतसामर्थ्यात् समष्ट्यवोधे दृढा परिगणिता च मती मानवसामान्यस्य  
 नीतिवोधं स्वातन्त्र्येच्छां च सृजति । समष्टिं तां अनवगम्य नीतिवोधस्य  
 स्वातन्त्र्यस्पृहायाश्च प्रभावविन्दुं, ऐहिकतायां यदा आरोपयन्ति तदा  
 व्याकुलतानामाविर्भावः संभवति । यथार्थं तं प्रभवस्थानं अवगन्तुं तस्याः  
 चित्रभाषायाः अनवरतसामान्यानुशीलनं तथा स्वावोधगता नितान्तश्रद्धा च  
 निदाने स्तः ।

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*Fools, dwelling in the very midst of ignorance, but fancying themselves as wise and learned, go round and round staggering to and fro, like the blind led by the blind.*

— *Kaṭha Upaniṣad, Verse 5.*

# वेदाः मूलं दर्शनानाम् ।

डॉ. अशोक कुमार एन.कं.

भारते यावन्त्यपि विभिन्नमतोपमतानि प्रसूतानि सर्वेषां तेषां मूलतन्त्रं वेदा एव । वेदा एव सर्वस्मिन्नपि जगति वर्तमानानां प्राणिनां ऐहिकमामुष्मिकपरं मङ्गल-सम्पादनाय परमकारुणिकान् भगवतः निश्वासरूपेणाविर्भूताः अभ्युदयनिःश्रेयसमिद्धि-भूतस्य धर्मस्य साधनभूताः धर्मसर्वस्वम् । अतेवोक्तं - 'वेदोऽखिलधर्ममूलमिति' ।

आत्मसाक्षात्कारएव मानवजीवनस्य परं साध्यम् । स च श्रवणमनननिदिध्यासनैरेव सम्भवति । तानीमानि श्रवणमनननिदिध्यासनानि दर्शनहेतुत्वेनोपात्तानि मनीषिभिः । 'दृश्यतेऽनेन दर्शनमिति' व्युत्पत्तः सरहस्यस्य निगूढतमस्य प्रपञ्चस्य समाधानपथदर्शकं शास्त्रं दर्शनमित्यभिधीयते । मननद्वारा च पक्षप्रतिपक्षोपपत्तिभिः निर्णीतेऽर्थे आत्मादि-मत्वरूपे निदिध्यासनं प्रवर्तते । निदिध्यासनाद्धि आत्मसाक्षात्कारः । ततोऽपवर्गः ।

नास्तिकास्तिकभेदेन भारते दर्शनानि द्विधा विभक्तानि । नास्तिकदर्शनानि वेदप्रामाण्यं नाङ्गीकुर्वन्ति तथापि भारतीयेषु सर्वेष्वपि दर्शनेषु वेदानां प्रभावः अस्त्येवेति सत्यमेव । चार्वाकदर्शनस्यैव नास्तिकदर्शनेषु प्राचीनतया सर्वप्राथम्यम् । तेषां मते आत्मैव नास्ति यद्वा पृथिव्यादिभिश्चतुर्भिः

भूतैरारब्धं शरीरेवात्मा । मरणमेव मुक्तिः । पारलौकिकं सुखमेव नास्ति । मानवजीवनस्य काममेव पुरुषार्थत्वेन अभ्युपगच्छन्ति । निसर्गत एव जगदुत्पद्यते विनश्यति च ।

‘वायुरनिलममृतमथेदं भस्मान्तं शरीरम्’ (ईश.१७) । ‘नखश्च पृष्ठश्च करौ च बाहू जङ्घे चोरु उदरं शिरश्च रोमाणि मांसं रुधिरास्थिमज्जामेतच्छरीरं जलबुद्बुदोपमम्’ (ऋ. ) । ‘विज्ञानघन एवैतेभ्यो भूतेभ्यः समुत्थाय तान्येवानु विनश्यति’ (बृ.२.४.१२) । ‘को हि तद्वेद यद्यमुष्मिन् लोकोऽस्ति वा नवेति’ (तै.सं.६.१.१.) । इत्येवं वैदिके साहित्ये निरूपिता या विचारधारा दृश्यते तामालम्ब्यैव चार्वाकसिद्धान्ताः लब्धोदया इति सुतरां कल्पयितुं शक्यते ।

बौद्धदर्शनात्पूर्वस्मिन् काल एव प्रादुर्भूतस्य जैनदर्शनस्य आर्हतदर्शनमित्यपि संज्ञा । तत्र रागद्वेषविजयिनः सर्वज्ञकल्पाः त्रैलोक्यपूजिता यथास्थितार्थवादिनः सिद्धपुरुषाः ‘अर्हत्’ पदेन संज्ञायन्ते । ‘सर्वज्ञो जितरागादिदोषस्त्रैलोक्यपूजिताः । यथास्थितार्थवादी च देवोऽर्हन् परमेश्वर’ ।। (आप्तनिश्चयालङ्कारः ।) इति ।

‘यस्सर्वज्ञस्सर्वविद् यस्य ज्ञानमयं तपः’ (मु.१.१.९) । ‘हिरण्मये परे कोशे विरजं निष्कलम्’ (मु.२.२.९) ‘सत्यं वद । धर्मं चर’ (तै.३.२.१३.) । सर्वज्ञस्य ब्रह्मत्वं तस्यैव च जीवात्मत्वं, आत्मनः धर्मिणः ज्ञानं धर्म इत्यपि उक्तं भवति । किञ्च हिरण्मयेत्यादिना निष्कलस्य ब्रह्मणः सुवर्णवत् भास्वरत्वमुक्तं भवति । सत्यवचनधर्माचरणयोः विधानात् तयोः पुरुषार्थसाधकत्वं च सिद्ध्यति । ततश्च सम्यग् ज्ञानरूपं तत्त्वं सिद्ध्यति । आत्मनः परमात्मनश्च ऐक्यप्रतिपादनात् सम्यक् दर्शनमपि सिद्धम् । धर्मस्य चरणीयतया वचनात् सम्यक् चारित्र्यमपि । एतानि मन्त्राण्यवलम्ब्यैव जैनसिद्धान्तसारः रत्नत्रयसंज्ञयाप्रसिद्धं सम्यग् दर्शनं, सम्यग् ज्ञानं, सम्यग्

चारित्र्यम् एतत्रयं मोक्षं प्रति साधर्माभिः मूर्ख्यगिच्छन्तोऽपि स्वीकृत इति  
न कापि विप्रतिपत्तिः ।

वैभाषिक-मोत्रान्तिक-योगाचार-माध्यमिकाग्र्येषु चतुर्षु विभागेषु विष्णु-  
वैष्णवदर्शनम् । तत्र वैभाषिकाणां बाह्यप्रत्यक्षवादः, मोत्रान्तिकानां बाह्यानुमेयवादः,  
योगाचाराणां विज्ञानवादः, माध्यमिकानां शून्यवादश्चेति । माध्यमिकानां  
मते शून्यमेव परमार्थमन् जगत्तु सांवृतमत्यं शून्यं कल्पितमिति । सामान्येन  
शून्यवादः सर्वत्र सर्वमत्ताऽसद्भावमभिधत्ते । परन्तु बौद्धा अत्र विप्रतिपद्यन्ते  
शून्यस्य अनिर्वचनीयत्वं मन्यन्ते ।

‘असदेवेदमग्र आसीदेकमेवाद्वितीयं तस्मादसतस्स जायत’ (छा.६.३.३)  
तथा-‘देवानां युगे प्रथमे सतस्सदजायत । तादृश अन्वजायन्त तदुत्तानपदस्यरि’  
(ऋ.१०.७२.३) इति आभ्यां मन्त्राभ्यां शून्यावस्थां सदसदभ्याम्  
अनिर्वचनीयस्थिति उक्ता । ततश्च सदसदमध्यगतत्वं लोकास्य भवति ।  
तच्चेदं मध्यगतत्वं सत्त्वेन वा असत्त्वेन वा विशदयितुं न शक्यते । अतः  
प्रपञ्चोऽयं तात्कालिक इति बौद्धैर्यदुक्तं तदुपनिषद्वाक्यमार एव  
इत्यभिप्रायः ।

बाह्यजगतः निष्णान्तक्षणीकत्वम् अङ्गीकुर्वाणाः केवलं चित्तमेव  
सत्यपदार्थत्वेन स्वीकुर्वाणाः विज्ञानवादिनो योगाचाराः । ‘विज्ञानयन  
एवैतेभ्यो भूतेभ्यस्समुत्थाय तान्येवानुविनश्यति न प्रेत्य संजास्तीति’  
(बृ.२.४.१२.) । ‘शोभावा मर्त्यस्य यदन्तकैतत् सर्वेन्द्रियाणां जरयन्ति  
तेजः । अपि सर्वं जीवितमल्पमेव तवैव बाह्यस्तव नृत्यगीते’ (कठ.१.२६.) ।।  
‘एष त आत्मा अन्तर्याम्यमृतोऽतोऽन्यदार्तम्’ (बृ.३.७.२२.) । अत्र  
विज्ञानमेव शरीरं संजायते । तत्राशानन्तरं संज्ञा बोधः नास्त्येव । किञ्च



जीवितस्य नैमिषिकत्वं च सूचयति । अत एतादृशवैदिकवाक्यान्यनुसृत्य क्षणिकवादोऽपि अवतिष्ठत इति मन्तव्यम् ।

‘अजामेकां लोहितशुक्लकृष्णां वह्नीः प्रजाः सृजमानां सरूपाः । अजोऽप्येको जुपमाणोऽनुशेते जहात्येनां भुक्तभोगामजोऽन्यः’ (श्वे.४-५) ।। ‘असङ्गोऽह्ययं पुरुषः’ (बृ.४.३.१५) । अनयोः मन्त्रयोः आशयमवलम्ब्यैव कपिलमुनिपादैः सांख्यदर्शनं प्रणीतम् । अत्र चत्वारि तत्त्वानि प्रतिपादितानि । कश्चिदर्थः प्रकृतिरेव यथा मूलप्रकृतिः । कश्चिदर्थः प्रकृतिविकृत्युभयरूपः यथा महदादिः । कश्चिदर्थो विकृतिरेव यथा पञ्चभूतानि एकादशेन्द्रियाणि च । कश्चिदर्थः न प्रकृतिर्नापि विकृतिः यथा जीवाख्यः पुरुषः । तत्र प्रकृतिपुरुषसंबन्धः संसारः । तद्वियोगो मोक्ष इति पुरुषोऽप्यकर्तृत्वेन निर्लेप इति वेदमूलकः परमसिद्धान्तः ।

सेश्वरसांख्यमित्यपरनाम्ना प्रसिद्धं योगदर्शनं पतञ्जलि मुनिपादैः प्रणीतम् । इदं च पादचतुष्टयात्मकम् । योगो नाम चित्तवृत्तिनिरोधः । कृत्स्नशास्त्रप्रतिपाद्य समाधियोगः, तपः स्वाध्यायेश्वरप्रणिधानादिरूपः क्रियायोगः, धारणाध्यानादिः जन्मोपधिमन्त्रतपः समाधिजाः सिद्धयः क्रमशः पादप्रतिपाद्याऽर्थाः । स्वरूपप्रतिष्ठापरपर्यायः कैवल्यरूपो मोक्षश्च अन्ततः प्रतिपाद्यः ।

‘तस्याभिध्यानाद्योजनान्तत्त्वभावाद्भूयाश्चान्ते विश्वमायानिवृत्तिः’ (श्वे.१.१०) । ‘आत्मा वारे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः’ (बृ.२.४.५) । ‘स्वाध्यायोऽध्येतव्यः’ (तै.आ.२.१५) । ‘यं यं लोकं मनसा संभवति विशुद्धसत्त्वः कामयते यांश्च कामान् तं तं लोकं जयते तांश्च कामान् तस्मादात्मज्ञं ह्यर्चयेद् भूतिकामः’ (मु.३.१.१०) । ‘स भगवः

कस्मिन् प्रतिष्ठित इति च महर्षिन्' (छा.१.२.४)। इत्यादि वेदभाग नव पादचतुष्टयात्मकपातञ्जलदर्शनस्य मूलम्।

विशेषनामानं पदार्थमङ्गीकृत्य प्रवर्तमानत्वाद् वैशेषिकस्मिन् प्रथमे कणादमुनिपादेः प्रणीतं दर्शनं औलूक्यदर्शनमित्यापि अभिधीयन्ते। अत्र द्रव्यगुणकर्मसामान्यविशेषममवायाः षट्भावपदार्थाः, अभावश्चाति मन्त्रपदार्थाः। एतेषां तत्त्वज्ञानात् आत्यन्तिकदुःखनिवृत्तिरूपो निःश्रेयसाधिगम इति च अत्रत्य सिद्धान्तः। महर्षि गौतममुनिपादेः प्रणीतं समानतन्त्रं शास्त्रं भवति न्यायदर्शनम्। अत्र प्रमाण- प्रमेयादयः षोडशपदार्थाः। तेषां तत्त्वज्ञानात् निःश्रेयसाधिगमः। आत्यन्तिकैकविंशति- दुःखध्वंसो मोक्ष इत्युच्यते। दर्शनेऽस्मिन् ईश्वरस्य प्रामाण्यस्थापनं मुख्यविषयतया प्रतिपाद्यते उदयनाचार्यैः। किञ्च परमाणूनुपादाय स्वयं निमित्तकारणं सत् जगत् मृजति इत्यपि परमं प्रमेयम्।

अत्र मूलं - 'आत्मा वारे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्य' 'वा अरे दर्शनेन श्रवणेन मत्या विज्ञानेनेदं सर्वं विदितम्' (वृ.२.४.५)। 'तरति शोकमात्मवित्' (छा.७.१.३)। 'न प्रेत्य संजास्तीति' (वृ.२.४.१२)। 'यदेव साक्षादपरोक्षाद् ब्रह्म' (वृ.५.५)। 'विश्वतश्चक्षुरुत विश्वतांमुखो विश्वतोबाहुरुत विश्वतःस्यात्। स बाहुभ्यां धमति संपतत्रैर्धावा भूमी जनयन्देव एकः विशस्यकर्ता भुवनस्यगोप्ता' (ऋ.१०.४१.३.)। इति।

पूर्वमीमांसादर्शनमित्यपरनाम्ना प्रथितं द्वादशाध्यायीरूपं जैमिनीयदर्शनम्। अत्र क्रमेण प्रमाणं, भेदः, शेषत्वं, प्रयोज्यत्वं, क्रमः, अधिकारः, सामान्यातिदेशः, ऊहो, विशेषातिदेशः, बाधः, तन्त्रं, प्रसङ्गश्चेति प्रमुखप्रतिपाद्यतया धर्मविषयाः अध्यायैर्वि- चार्यन्ते। एवं वेदार्थनिर्णयोपायानां न्यायानां सङ्कलनरूपत्वात् ईदृशी मीमांसा वेदमूलकेति नात्र संशयः।

सर्वदर्शनमूर्धन्यं शारीरिकमीमांसेत्यपरया समाख्यया प्रथितं वेदान्तदर्शनम् । अद्वैतवेदान्तस्य मुख्यप्रतिपाद्यो विषयो चतुर्लक्षणीरूपं ब्रह्मसूत्रम् । अस्य विषयश्च ब्रह्मैक्यम् । ब्रह्मसूत्रेषु चतुर्षु अध्यायेषु क्रमशः सर्वेषां वेदान्तानां ब्रह्मणि तात्पर्यं सांख्यादिविरुद्धतर्कनिराकरणं ब्रह्मविद्यासाधनं ब्रह्मविद्याफलं चेति प्रमेयं प्रतिपाद्यम् । किञ्चात्र दर्शने ' ब्रह्म सत्यं जगत् मिथ्या जीवो ब्रह्मैव नापरः' इति मुख्यं प्रतिपाद्यम् ।

'सर्वेवेदाः यत्पदमामनन्ति' (कठ.२.१५) । 'नैषा तर्केण मतिरापनेया' (कठ.२-९) । 'यदेव साक्षादपरपरोक्षाद् ब्रह्म'(बृ.५.५) । 'भूयश्चान्ते विश्वमायानिवृत्तिः' (थे.१.१०) । 'सत्यज्ञानमनन्तं ब्रह्म' (तै.२.१) । 'प्राणा वै सत्यं तेषामेष सत्यम्' (बृ.४.३.६) । 'नासदासीन्नो सदासीत्' (ऋ.१०.१२९.१) । 'अहं ब्रह्मास्मि' (बृ.२.५.१०) । 'मनसैवेदमाप्तव्यं नेह नानास्ति किञ्चन' (कठ.४.११) । एतेषां मन्त्राणामाशयमाश्रित्य कृत्स्नस्य वेदान्तशास्त्रस्य वैदिकोपदेशरूपोपनिषदर्थतात्पर्यनिर्णायकन्यायव्युत्पादकत्वरूपं पारिभाषिकं वेदमूलत्वं विज्ञेयम् ।

एवं वेदनिन्दका इति नास्तिकपदाभिधेयाः चार्वाकादयः, उदयनाचार्यसदृशान्यायदक्षाः, शङ्कराचार्यसदृशाः अद्वैतवादिनः, कुमारिलप्रभृतयो मीमांसानिधयोऽपि श्रुतेः समक्षं स्वपक्षं समर्थयतीति विदन्त्येव विज्ञाः । वेदखण्डनपरा बौद्धादयः स्वपक्षरक्षार्थं वेदस्य प्रामाण्यं समुपस्थापयन्तीति प्रत्यक्षमेव वेदस्य महत्त्वम् । अपि च सर्वे विद्वांसो भारतीयादार्शनिकाः, आचारशिक्षकप्रवणाः स्मृतिकाराः, शब्दतत्त्वमीमांसादक्षाः वैयाकरणाः, अन्ये शास्त्रकाराः वेदानां परमं प्रामाण्यं प्रतिपदमुद्धोषयन्तीत्यलमिति विस्तरेण ।

# कातन्त्रपरिभाषासूत्राणां स्वरूपविचारः

डा. टी.बी. गिरिजा

विभिन्नसम्प्रादायेषु विभिन्नानाम् अचार्याणां मतानुसारेण परिभाषायाः विभिन्नानि लक्षणानि वर्तन्ते । “परितो भाष्यते या सा परिभाषा” इति सामान्यनिरुक्तिः । परितः इत्यस्य विधिशास्त्रजन्यशाब्दबोधः इत्यर्थः । भाषापदं तु शाब्दबोध जनकपरं वर्तते स्वतन्त्र्येण च वाक्यार्थबुद्धिं प्रयोजयतीत्यर्थः । अमरकोशे महाभाष्ये च एतत् सुस्पष्टं वर्तते । तदुक्तम् अमरकोशस्य रामाश्रमीटीकायां, कातन्त्रपरिभाषासूत्रवृत्तौ भावमिश्रकृत कातन्त्रपरिभाषासूत्रवृत्तौ च प्रारम्भे एव-

“भाष्यन्ते परितो यस्मात् परिभाषास्ततः स्मृताः ।

तासामर्थः प्रयोगाश्च लिख्यन्ते भावशर्मणा ” इति ।।

अत एव उक्तम्-

“एकस्थः सविता देवो यथा विश्वप्रकाशकः ।

तथा लिङ्गवती शास्त्रम् एकस्थापि प्रदीपयेत्” इति ।।

“परितो भाष्यते कार्यमनया” इति परिभाषाशब्दस्य व्युत्पत्तिः ।

अनियमे नियमकारिणी परिभाषा, परितो व्यापृतां भाषां परिभाषां प्रचक्षते इत्यादि रूपेण परिभाषाशब्दः निष्पन्नः । परिभाषायाः लक्षणं परिभाषेन्दुशेखरस्य



विजयाटीकायाम् एवमुक्तम्- “विधिशास्त्रप्रवृत्ति निवृत्युपयोगिसाधुत्वप्रकारक शक्त्यविषयकबोधजनकत्वेसति अधिकारशास्त्रभिन्नत्वं परिभाषात्वम् इति ।

“एकदेशस्थिता शास्त्रभवने यदि दीपताम् ।।

परितो व्यापृतां भाषां परिभाषां प्रचक्षते” इति नागेशभट्टः

महाभाष्यस्य उद्योतटीकायां वदति । भगवता पतञ्जलिना व्याकरण महाभाष्ये परिभाषायाः लक्षणमेवमुक्तम्-

“परिभाषा पुनरेकदेशस्था सती सर्व शास्त्रमभिज्वलयति” इति अनया रीत्या विभिन्नानि मतानि दृष्टिगोचरीभवन्ति ।

### कातन्त्रशब्दस्य अर्थः

कातन्त्रवृत्तिटीकाकाराः दुर्गसिंहादिवैयाकरणाः कातन्त्रशब्दस्य अर्थं लघुतन्त्ररूपं वदन्ति । तस्य मतमनुसृत्य लघ्वर्थवाचिनः ‘कु’ शब्दस्य ‘का’ इत्यादेशः । तदनुसृत्य कातन्त्रव्याकरणस्य बृहत्तन्त्रापेक्षया लघु अथ च संक्षिप्तरूपं दृष्टिपथं समायाति । कातन्त्रव्याकरणस्य रचनाकालः अत्यन्तं विवादास्पदं भवति । तथापि कालनिर्णयार्थं लभ्यमाना प्रमाणा-

(१) कथासरित्सागरे अक्तमस्तियत् शर्ववर्मणा सातवाहनं राजानं व्याकरणं अध्यापयितुं कातन्त्रव्याकरणम् उक्तम् । (२) शूद्रकविरचिते पद्मप्राभृतकनामके ग्रन्थे कातन्त्रस्य उल्लेखनमस्ति । (३) चन्द्राचार्यस्तु स्वविरचितव्याकरणस्य सोपज्ञवृत्तेः प्रारम्भे अस्य विषये उक्तवान् ।

### कातन्त्रव्याकरणस्य कर्ता

कथासरित्सागरस्य कातन्त्रवृत्तिटीकायाश्च कर्ता शर्ववर्मा भवति । पाणिनीतरव्याकरणेषु प्राचीनतमं भवति कातन्त्रव्याकरणम् । व्याकरणमिदं

कातन्त्र - कोमार - कालापक सारग्रन्थादिग्रन्थाभिधाने कृतम् ।  
 कातन्त्रव्याकरणस्य समुपलब्धवृत्तिषु दुर्गसिंहैरेव प्राचीना प्रामाणिकी च ।  
 दुर्गसिंहो हि दुर्गात्मा दुर्गः दुर्गप इत्यादि नामाभिः अपि स्युः । स हि  
 भारविं किंताजुनीयञ्च नामत एव स्मरतीति । स भारवेः अनन्तरवर्तिने  
 सिध्यति । दुर्गसिंहस्य स्थितिकालः ६०० - ६८० वैक्रमाब्दानीकतः ।  
 श्रीदुर्गसिंहेन स्वग्रन्थस्यान्ते दुर्गात्मा - दुर्गसिंह - दुर्गः - दुर्गप इति चत्वारि  
 नामानि प्रदर्शितानि । दुर्गसिंहमहाशयेन कातन्त्र धतुपाठ विषयमधिकृत्य  
 एकः वृत्तिः कृता । व्याकरणावाङ्मये अस्य प्रवृत्तिः अधिकं विगडमाना  
 भवति । कातन्त्रधातुपाठस्य नाम दुर्गसिंहस्य नाम्ना प्रसिद्धं भवति ।  
 दुर्गसिंहवृत्तेः केचित् हस्तलेखा लब्धुं शक्यन्ते किन्तु ते सर्वे प्रायः अशुभा  
 भवन्ति । कातन्त्रव्याकरणस्य दुर्गसिंहविरचितवृत्तिः लभ्यमानेषु वृत्तिग्रन्थेषु प्राचीना  
 भवति ।

### कातन्त्रपरिभाषायाः स्वरूपम्

पाणिनीयं हि व्याकरणं शब्दसाधुत्वस्य विशिष्टप्रमाण्यं गृह्णाति ।  
 कातन्त्रव्याकरणस्य धतुपाठमधिकृत्य दुर्गसिंहमैत्रेयप्रभृतिभिः वैयाकरणैः  
 अस्य प्रवृत्तिः कृता । अस्मिन् व्याकरणे भगद्वयं वर्तते । (१) आख्यातान्तः  
 (२) कृदन्तः । आचार्यशर्ववर्मणा रचिते कातन्त्रव्यकरणे मूलतः सन्धिः  
 नाम, एवम् आख्यातमिति त्रयः अध्यायाः सन्ति । सन्धौ पञ्चपादाः  
 नामप्रकरणे षट्पादाः आख्यातप्रकरणे अष्टपादाश्च सन्ति । सन्धेः  
 पञ्चपादाः पञ्चसन्धिभिः सम्बद्धाः । नामचतुष्टयस्य प्राथमिकेषु त्रिषु पादेषु  
 शब्दरूपाणां सिद्धिर्भवति । शेषत्रिषुपादेषु कारक-समास-तद्धित-प्रकरणानां  
 निरूपणम् । आख्यातप्रकरणस्य प्रथमपादे वर्तमानादिकालसंज्ञाः, द्वितीयपादे  
 सन् तथा अन् (पाणिनीयमते शप्) आदि विकरण प्रत्ययानां

प्रयोगस्थलस्यनिर्देशः। तृतीयपादे द्वित्वविधिः चतुर्थपादे सम्प्रसारण-  
अकारलोपादि कार्याणि च। पञ्चमे गुणः, षष्ठे आनुपङ्गलोपः, वृद्धिः  
उपधादीर्घः तथा नलोपादिविषयकार्याणि। सप्तमपादे इडागम एवम्  
अनिङ्धातूनां निर्देशः, अष्टमपादे औपदोशिक णकारस्य नकाराद्यादेशाः  
केन प्रकारेण प्रयोक्तव्या इत्यादि चिन्ताश्च वर्तन्ते।

कातन्त्रापरिभाषासूत्रवृत्तौ परिभाषा द्विविधाः प्रोक्ताः। लौकिक्यः  
शास्त्रीयाश्च। यास्तु परिभाषाः शास्त्रीयाः ताः पुनः द्विविधाः लिङ्गवत्यः  
विध्यङ्गशेषभूताश्च। लिङ्गं विद्यते यासां ताः लिङ्गवत्यः। लिङ्गवत्यः  
परिभाषाः एकस्मिन् देशे स्थिताः लिङ्गापेक्षया प्रदीपवत् सर्व  
शास्त्रमभिज्वलयन्ति। यथा “आगमोदनुबन्धात्स्वरादन्त्योत्परः (का. सू २/  
१/६) युगपद्वचने परः पुरुषाणां का सु (३/१/४) विध्यङ्गशेषभूतास्तु  
नियमद्वारेण विधिसूत्रैः सह एकवाक्यतामापद्यमानाः लाघवोक्तयः  
प्रतिसूत्रमुपतिष्ठन्ति। यथा - प्रत्ययः परः, कर्तरिकृत् इत्यादयः। अनया  
रीत्या परिभाषाणां विभजनं आचार्यैः स्वरुचिवैचित्र्यानुसारेण विविधं  
कृतम्। पाणिनीये वाचनिकं लोकन्यायसिद्धं, ज्ञापकसिद्धं, लोकन्यायज्ञापकसिद्धं  
चेति चतुर्विधम्। कातन्त्रे वाचनिकं विहाय अन्यत् त्रिविधम्।  
कातन्त्रपरिभाषासूत्रवृत्तौ कातन्त्रीयपरिभाषासूत्राणां मात्रालाधव विचारपूर्वकं  
किमपि नूतनं विभजनं दृष्टिपथं समायति। तच्च विभजनं स्वरूपं चतसृषु  
विधासु विभक्तम्। तद्यथा - समस्वरूपं, समविपमस्वरूपं, विपमस्वरूपं,  
विलक्षणस्वरूपञ्च।

### समस्वरूपाणि परिभाषासूत्राणि

दुर्गासिंहकृतकातन्त्रपरिभाषासूत्रवृत्तौ येषां परिभाषासूत्राणां स्वरूपम्  
अन्यपरिभाषा-सूत्रपाठेषु पठिताभिः परिभाषाभिः समानं वर्तते तानि

समन्वयस्वरूपाणि परिभाषासूत्राणि । यथा - येनार्थविग्रहणतन्नाम्य, यथाग्रन्थसमूहेऽऽसमानाम् इत्यादि ।

### समविषयमस्वरूपाणि परिभाषासूत्राणि

दुर्गासिंहकृत कातन्त्रपरिभाषासूत्रवृत्तौ येषां परिभाषासूत्राणां स्वरूपम् अन्यपरिभाषा सूत्रपाठेषु पठितानिभिः परिभाषाभिः किञ्चित् विषयं तानि समविषयमस्वरूपाणि परिभाषासूत्राणि । तद्यथा - एकदेशविकृतमन्यवत् अर्थवद्ग्रहणे अनर्थकस्य ग्रहणं न भवति इत्यादि । अन्यपरिभाषासूत्रपाठेषु एकदेशविकृतमन्यवत् भवति, अर्थवद्ग्रहणे नानर्थकस्य इत्यादि पाठभेदः ।

### विषयमस्वरूपाणि परिभाषासूत्राणि

दुर्गासिंहकृत कातन्त्रपरिभाषासूत्रवृत्तौ पठितानां येषां परिभाषासूत्राणां स्वरूपम् अन्यपरिभाषासूत्रपाठेषु विषयरूपेण लभ्यते किन्तु तात्पर्यं समानं वर्तते तानि विषयमस्वरूपाणि परिभाषासूत्राणि । तद्यथा - वर्णान्तस्य विधिः, येनदिष्टात्स्वरात्पूर्वस्तं प्रति स्थानिवत् इत्यादि । वर्णान्तस्यविधिः पाणिनिव्याकरणे “अलोऽन्त्यस्य” इति । “येनादिष्टात्स्वरात्पूर्वस्तं प्रतिस्थानिवत्” इति परिभाषासूत्रं सीरदेवस्यमते योहनादिष्टादचः पूर्वस्तस्य विधिं प्रति स्थानिवत् इति ।

### विलक्षणस्वरूपाणि परिभाषासूत्राणि

दुर्गासिंहकृतकातन्त्रपरिभाषासूत्रवृत्तौ येषां परिभाषाणां स्वरूपम् अन्यपरिभाषा पाठेषु न लभ्यते तानि विलक्षणस्वरूपपरिभाषासूत्राणि । यथा - प्रथमया च वर्णग्रहणे- निमित्तत्वात् इत्यादि ।



कातन्त्रव्याकरणसम्बद्धाः उपलभ्यमानाः परिभाषापाठाः विविधाः दृष्टिपथं समायान्ति । परिभाषासंग्रह नामके ग्रन्थे चतुर्विधः कातन्त्रपरिभाषापाठः प्रकाशितः । तत्र पाठद्वयं वृत्तिसहितं वर्तते । अपरं पाठद्वयं मूलमात्रम् । तत्र अन्तिमः कालापपरिभाषा- नाम्ना प्रसिद्धः । चतुर्विधेषु कातन्त्रपरिभाषासूत्रपाठेषु द्वौ वृत्तियुक्तौ भवतः । तत्र एकः दुर्गसिंहप्रणीतवृत्तियुक्तः कातन्त्रपरिभाषासूत्रपाठः । दुर्गसिंहकृत कातन्त्रपरिभाषासूत्रपाठे पञ्चपष्टि परिभाषा सूत्राणि दृष्टिगोचरीभवन्ति । द्वितीयश्च श्रीभावमिश्रकृतवृत्तियुक्तः कातन्त्रपरिभाषापाठः समुपलभ्यते । अत्र द्विपष्टिपरिभाषासूत्राणां वृत्तिः कृता । तृतीये कातन्त्रपरिभाषासूत्रपाठे सप्तपष्टिः परिभाषासूत्राणि च भवन्ति ।

अल्पाक्षरत्वादिविशिष्टत्वं सूत्रस्य लक्षणम् । किन्तु परिभाषायाम् अल्पाक्षरत्वं विहाय सर्वाणि सूत्रस्य स्वरूपाणि संघटन्ते । परिभाषायां अल्पाक्षरत्वं न भवति तथाऽपि असन्दिग्धत्वं, सारवत्वं सर्वतो मुखत्वं अस्तोभत्वमनवद्यत्वं च भवत्येव । सकृदुच्चरिते सति झटित्यर्थबोधजनकत्वम् अस्तोभत्वम् । नास्तिस्तोभः अस्तोभः । सूत्रे एकमप्यक्षरं निरर्थकं न स्यात् । अल्पाक्षरत्वादिविशिष्टत्वे सति स्वदेशे लक्ष्यसंस्कार बोधजनकत्वे सति विधिसूत्रैकवाक्यतया बोधजनकत्वं परिभाषासूत्रत्वम् । परिभाषा संग्रहे परिभाषेन्दुशेखरे च पठितासु परिभाषासु अल्पाक्षरत्वं विहाय अन्यत्सर्वं संघटते । दुर्गसिंहकृतकातन्त्रपरिभाषासूत्रवृत्तौ पठितासु परिभाषासु अल्पाक्षरत्वं नास्ति । किन्तु संज्ञादिसूत्रघटकैः कैश्चित् पदैः कानिचित् परिभाषावचनानि ज्ञाप्यन्ते । कानिचित् वचनानि च साक्षादुच्चार्यत्वेन वाचनिकानि कानिचिच्च वचनानि लोकन्यायेन सिध्यन्ति । अतः दुर्गसिंहकृतकातन्त्रपरिभाषासूत्रवृत्तौ पठितानि वचनान्यपि सूत्रवत्प्रमाणत्वेन उपचर्यन्ते ।

# भासस्य जीवितदर्शनम् - ऊरुभङ्गः ।।

डा. श्रीजा के.पी.

महाकविः भासः संस्कृतमहाकविषु मुतगं प्रसिद्धः नाटककर्ता भवति । अनेन रचितानि इति प्रथितानि त्रयोदशरूपकाणि अधुना लभ्यन्ते । एतेषु त्रयोदशरूपकेषु अन्येभ्यः नाटकेभ्यः नूतनता वैलक्षण्यञ्च दृश्यते । संभाषणानां सारल्येन, नाटकानां सङ्घर्षावस्थया, वैचित्र्यमहितरचनेन च एतानि रूपकाणि रङ्गावतरणाय उचितानि । अनेन सर्वेषां रचनानाम् आशयाः महाभारतरामायणादिभ्यः इतिहासेभ्यः उद्धृताः । एवम् इतिहासप्रतिपादितमपि इतिवृत्तं भासः परिवर्तयति । विशिष्य महाभारतात् स्वीकृतेषु पञ्चरात्रकर्णभारोरुभङ्गादिषु भासस्य प्रतिभायाः स्पर्शः समुल्लसति ।

संस्कृतरूपकेषु ऊरुभङ्गः नूतनाशायनां सम्मेलनेन, नवीननाटकसम्प्रदायेन च विलक्षणः वर्तते । संस्कृतसाहित्ये प्रायेण सर्वाणि रूपकाणि निर्वहणे सुखप्रदायकानि भवन्ति । ऊरुभङ्गः तु दुरन्तात्मकं भवतीति प्रधानवैशिष्ट्यम् । तद्वत् अत्रस्थः नायकः दुर्योधनः न धीरोदात्तादिनायकगुणसम्पन्नः अपि तु अधमः भवति । दुर्गुणैः अपकीर्तियुक्तस्य तस्यापि हृदये निमग्नं सद्गुणम् कविः अस्य नाटकस्य अन्तिमभागे वर्णयति । एतादृशदुर्गुणयुक्तस्य पुरुषस्यापि सद्गुणाः अपि सन्ति साहचर्यैः एतादृशाः पुरुषाः दुर्जनाः सज्जनाः

इति च महाकविना भासेन सूच्यते । अत्र कवेः अवधानं दुर्योधनस्य तथाविधावस्थायाः चित्रीकरणेन सहृदयस्य चित्ताद्रीभावेन तन्मनसि रसस्यन्दमाविष्कर्तुम् एव । एवं हृदयाह्लादकारित्वेन साकम् अपृथग्यत्नेन धर्मस्य उद्बोधनञ्च करोति । एतदेव उत्तमकृतेः स्वभावः । अत्र नाट्यशास्त्रादिलक्षणानुसारं रूपकरचना न कृता तथापि रसभङ्गो न अजायत । लक्षणानुसारं काव्यनिर्माणं न परमप्रधानम् नाटकस्य रसनिष्पत्तिः एव सर्वप्रधाना इति भासेनैव इदंप्रथमतया प्रकटितम् ।

प्रायेण सर्वेष्वपि नाटकेषु कथायोजनार्थं केचित् सन्दर्भाः कविना बलादाकृष्य निबद्धाः इव द्रष्टुं शक्यन्ते । तत्र अलोकसामान्यता नास्त्यपि इमे सन्दर्भाः कृतकाः इति चिन्ता उत्पद्यते च । ऊरुभङ्गो तु तादृशाः सन्दर्भाः न सन्ति । तत्र सर्वमपि पुरः परिस्पन्दमानमिव वर्तते । उदाहरणतया रणाङ्गणे पतितं पुत्रं दृष्ट्वा गान्धारी वारं वारं विलपति । तस्मिन् काले स्नेहविलोपनदुःखेन तप्तः दुर्योधनः मातरं प्रति एवं वदति -

नमस्कृत्य वदामि त्वां यदि पुण्यं मया कृतम् ।

अन्यस्यामपि जात्यां मे त्वमेव जननी भव ।। इति ।

एवमस्मिन् रूपके कृतकत्वस्य लवोपि नास्तीत्यस्य महत् वैचित्र्यम् । ऊरुभङ्गो, दुर्योधनस्य ऊरुभङ्गकथा तस्य अवस्था च चित्रीकृते । करुणरसप्रधानस्य अस्य नाटकस्य कथासारः एवं भवति-

समन्तपञ्चके द्वैपायनहलायुधकृष्णविदुरप्रभुखाणां समक्षं वृकोदरसुर्योधनयोः गदायुद्धमारब्धम् । तत्र दुर्योधनः “हे भीम वीरः दीनं समरे न निहन्ती” त्युक्त्वा तं युद्धार्थं आमन्त्रयति । किन्तु तत्काले ऊरुभ्याम् अभिहत्य कामपि संज्ञां कृष्णात् लब्ध्वा भीमः धर्मघृणां त्यक्त्वा समयं च विहाय छलेन

दुर्योधनस्य उयोर्भञ्जनं करोति । तत् दृष्ट्वा कुन्तिः शनैः शिरसा भीमादीनां वधाय उद्युक्तः । दुर्योधनः तं तस्मात् निवर्त्यते । पुरा श्रुत्वा वञ्चनया आचरितानां दुष्कर्मणां दत्तमूल्यं भवति भीमन एव कुत इति सः हलायुधं प्रत्युक्तवान् । रणाङ्गणे दुर्योधनं द्रष्टुमागताः मानसिनरो यत्न्यो पुत्रश्च तस्य किञ्चित् समाश्वसनरूपेण आदिशन्ति । तत्काले अश्वत्थामा तत्र प्रविशति, भूमावेव शयानं भग्नोरुं दृष्ट्वा सः क्रुद्धः सन् युद्धार्थं सन्नद्धो भवति, दुर्योधनः तु युद्धात् निवर्तितुं अश्वत्थामानम् अभ्यर्थयामास । किन्तु अश्वत्थामा पाण्डवनाशार्थं प्रतिज्ञां करोति । अन्तः च दुर्योधनः वीरस्वर्गं प्राप्नोति ।

महाभारतात् उद्धृते अस्मिन् काव्यभागे दुर्योधनस्य अवस्थान्तर्गातां चित्रीकरणेन कविः भासः नूतनतामाविष्करोति । दुर्योधनपुत्रस्य दुर्जयस्य रङ्गे प्रवेशनं मूलकथायां नास्ति । भाग्यम् ऊरुभङ्गे करुणस्य पण्डितार्थं दुर्योधनस्य मृदुलभावानां दर्शनार्थञ्च उपकरोति । एवमेव अत्र गान्धारीधृतराष्ट्रादीनां विन्यसनं करुणस्य पण्डितार्थं, मनसः आर्द्रभावाय च कविना निबध्यते । महाभारते तु दुर्योधनस्य अन्त्यवेलायां ते बहुदूरे हस्तिनापुर्याम् आसन् ।

ऊरुभङ्गे दुर्योधनः गतकाले तेन आचरितानां दुराचाराणां चिन्तया बहु तपति सः अधुना पक्वमतिः च भवति । तद्यथा सः युद्धार्थं सन्नद्धं बलरामं सान्त्वयति । एवं प्रार्थनां करोति च -

त्वत्पादयोर्निपतितं पतितस्य भूमा-

वेतच्छिरः प्रथममद्य विमुञ्च रोपम् ।

जीवन्तु ते कुरुकुलस्य निवापमेवाः

वैरं च विग्रहकथाश्च वयं च नष्टाः ॥



भीमेन पराजितं दुर्योधनं दृष्ट्वा अश्वत्थामा कोपाकुलः सज्जातः । तदवसरे तं दुर्योधनः एवं वदति - “मा मैवम् मानशरीरा राजानः, मानार्थमेव मया निग्रहो गृहीतः” इति । तेन उक्तानि एतानि वचनानि तस्य महत्ताम् उन्मीलयति । एवमस्मिन् एकाङ्करूपके कविना महान् अर्थप्रपञ्चः विन्यस्यते । मनुष्यस्य आन्तरिकपरिणामः तस्मात् जाताः भावाश्च कविनात्र आविष्क्रियन्ते ।

एवं सर्वप्रकारेणापि रूपकमिदं नाट्यप्रस्थाने प्रधानं स्थानमावहति । एवम् अन्येभ्यो नाटकेभ्यो विलक्षणतया, मूलकथातः परिवर्तनेन, नूतनतया चित्रीकरणेन नाट्यमानदृश्यानां बाहुल्येन दुरन्तावसानेन, रङ्गे प्रबलतया च रूपकमिदं नाट्यमण्डपे प्रकर्षेण भाति ।

*What delusion, what sorrow can there be for that wise man who realizes the unity of all existence by perceiving all beings as his own Self?*

— *Isā Upaniṣad, Verse 7.*

*This life is short, the vanities of the world are transcient, but they alone live who live for others, the rest are more dead than alive.*

— *Swami Vivekananda*

## Book Reviews

### *Dharma*

#### *Studies in Its Semantic, Cultural and Religious History*

Edited by: Patrick Olivelle

First Enlarged Indian Edition : Delhi, 2009

Published by: Motilal Banarsidass

41 U.A. Bangalow Road

Jawahar Nagar, Delhi 110 007

Pages: viii + 492

Price: Rs. 1195/-

This scholarly book devoted to the study of the word Dharma within the broad scope of Indian cultural and religious history is a collection of nineteen papers by eminent Indologists. The editor, Patrick Olivelle, is a Professor of Sanskrit and Indian Religions. In the preface he writes: "Most generalizations about Indian culture and religion upon close scrutiny turn out to be inaccurate. An exception undoubtedly is the term dharma. This term and the notions underlying it clearly constitute the most central feature of Indian civilization down the centuries, irrespective of linguistic, sectarian, or regional differences. ... To my surprise I found that the term was used sparingly in the texts of the middle

and late vedic period, it certainly was not the central term in the religious vocabulary of the Vedas."

The papers in the collection discuss many significant historical aspects of Dharma. Paul Horsch, in his essay "From Creation Myth to World Law: the Early History of Dharma", throws light on the mythical origin of Dharman and takes us through Vedic literature to the Buddhist doctrine of Dhamma to explain the words Dharman in Ṛgveda and Dharma in Vedic and Buddhist traditions undergoing changes of meanings. Joel P. Brereton has his paper on Dharman in the Rgveda. Patrick Olivelle traces the Semantic history of Dharma in the middle and late vedic periods. Rupert Gethin explains the evolution of the Dhamma concept in Buddhism in his paper: "He who sees Dhamma sees Dhammas: Dhamma in Early Buddhism." Collect Cox makes a scholarly treatment of Dharma in Buddhism in his paper: "From Category to Ontology: the Changing Role of Dharma in Sarvastivada Abhidharma." Olle Qvarnstrom makes a preliminary survey of Dharma in Jainism. Richard W. Lariviere deals with Dharmaśāstra, Custom, 'Real Law' and 'Apocryphal Smṛtis.' Albrech Wezler attempts a comparison of Dharma in the Veda and (Dharma) in the Dharmaśāstras. John Brockington surveyed 1100 occurrences of the term Dharma in the Rāmāyaṇa to offer his explanation of the term Dharma in the Epic. James L. Fitzgerald critically examines the word Dharma in the Mahābhārata and its translation. Ashok Aklujkar discusses the grammarian's

Dharma drawing evidence mainly from Patañjali's *Mahābhāṣya* and Bhartṛhari's *Trikaṇḍī*.

Johannes Bronkhorst discusses some uses of Dharma in Classical Indian philosophy. Francis X. Clooney, S.J., explains pragmatism and anti-essentialism in the construction of Dharma in *Mīmāṃsā Sūtras*. Discussing the meaning of Dharma and the relationship of the two *Mīmāṃsās*, Sheldon Pollock examines Appayya Dīkṣita's discourse on the refutation of a unified knowledge system of *Pūrva* and *Uttara Mīmāṃsās*. Donald R. Davis, Jr., Discusses Dharma in practice, *Ācāra* and authority in Medieval *Dharmaśāstra*. The renowned western expert on Ayurveda, Dominik Wujastyk deals with medicine and Dharma. Frank J. Korom draws some parallels in the Bengali *Dharmaraj* in Text and Context. John Taber's paper is on the significance of Kumārila's philosophy. The book comes to the end with Paul Hacker's paper on Dharma in Hinduism.

All the papers in this book are well documented. I recommend the admirable book for reading by everyone interested in India's cultural heritage.

***Dr. G. Gangadharan Nair***



***Sacred Sound***  
***Experiencing Music in World Religions***

Edited by: Guy L. Beck

First Indian Edition : Delhi, 2010

Published by: Motilal Banarsidass

41 U.A. Bangalow Road

Jawahar Nagar, Delhi 110 007

Pages: viii + 222      Price: Rs. 495/-

All major religions in the world have some divine relationship with music since they have their prayers intended for singing. The oldest literature available is the Ṛgveda which is a collection of hymns in the praise of deities. All these Vedic hymns are chanted with specific tones for each syllable which in our modern terminology may be explained as subjected to a sophisticated system of musical rules. In India, the Stotra literature grew in different dimensions and now we have thousands of musical hymns in praise of the Almighty or minor gods in all religions spread in different parts of India. Similar is the case with Christian and Islamic religions extending all over the world.

The book under review is a collection of studies by experts in musicology and adepts in religious music edited by a very capable scholar, Guy L. Beck, who holds degrees in both religious studies and musicology. He is a singer who has released two CDs of Indian vocal music.

In this book Joseph A. Levine discusses Judaism and Music; Gerald Hobbs, Christianity and Music; Regula Qureshi, Islam and Music; Pashaura Singh, Sikhism and Music, and Sean Williams, Buddhism and Music. Each paper is followed by notes and bibliography and there is a glossary at the end.

To add to the elegance of the book there is a compact disc containing selected religious music from the religions studied. The songs and hymns in it are sung fairly well.

I recommend the book, *Sacred Sound*, to readers who are interested in music as well as religion. I hope that one who listens to the musical rendering of religious hymns in the CD will be elated.

***Dr. G. Gangadharan Nair***

## ***Books at a Glance***

### ***The Essential Śrī Ānandamayī Mā***

#### ***Life and Teachings of a 20th Century Indian Saint***

Biography by: Alexander Lipski

Edited by: Joseph A. Fitzgerald

Published by: Motilal Banarsidass

41 U.A. Bangalow Road

Jawahar Nagar, Delhi 110 007

Pages: x + 141

Price: Rs. 695/-

Ānandamayī Mā was a spiritual giant of 20th Century who rightfully occupies her place among the great saints of

modern India, such as Ramakrishna, Vivekananda, Aurobindo, Ramana Maharshi, and Paramahansa Yogananda. Mā inspired several people in all walks of life in many parts of the world. Alexander Lipski bases the biography of Mā on his personal experiences and research. Her discourses translated by Ātmananda are also included in the present volume.

## ***The India - China Border***

### ***A Reappraisal***

by Gondker Narayana Rao

Reprint: Delhi, 2009

Published by: Motilal Banarsidass

41 U.A. Bangalow Road

Jawahar Nagar, Delhi 110 007

Pages: xv + 106

Price: Rs. 750/-

The border is still a big issue between India and China. Years have gone by with both countries engaging in dialogues on various levels. Narayana Rao has made a special study of India-China relations and the border question. He was an advisor to the Indian delegation which discussed the question with the Chinese officials in Beijing in 1960. The present book is a reprint of the one first published in 1968. Rao analyses the border issue, unveils the false claims of China over some areas of India held by her, and explains the reasons like Britain's Russophobia in supporting China in the past.

## ***Sources for the History of Bhutan***

by Michael Aris

With a Historical Introduction by John A. Ardussi

First Indian Edition : Delhi, 2009

Published by: Motilal Banarsidass

41 U.A. Bangalow Road, Jawahar Nagar, Delhi 110 007

Pages: ix + 230      Price: Rs. 595/-

The present book contains editions and translations of three important 17th-18th century Tibetan language documents relating to the history of Bhutan, plus a translation of a 17th century report on Bhutan written in Portuguese by a Jesuit monk who passed through the country in 1627 on his way to Tibet. It is an addition to historiography in relation to Bhutan and useful for those studying history of Tibet, Nepal and Ladakh also.

## ***The Jain Saga***

Part I, II and III

Author: Kalikal Sarvagna Acharya Hemachandrasuriswarji Maharaj

Editor: Muni Samvegayashvijay Maharaj

Publisher : Acharyadev Srimad Vijay

Ramachandrsuriswarji Jain Pathashala

9, Siddhachal Vatika, Ramnagar, Sabarmati, Ahmedabad 380 005

Distributors: Motilal Banarsidass

Jawahar Nagar, Delhi 110 007

The present book is a translation by late Miss Helen M. Johnson of the Sanskrit text *Triṣaṣṭisalakapuruṣacharitra* by



Acharya Hemachandrasuriswarji Maharaj at the personal request of King Kumparpal in 12th century A.D. in Gujarat. All aspects of Jain religious order are depicted in the book. The stories of 24 Tirthankars, 12 Chakravartins, 9 Baladevas, 9 Vasudevas and 9 Prativasudevas are described with their previous births. It incorporates key elements of various branches of knowledge such as Life Science, Social Science, Cosmic Science, Molecular and General Science, Social Science, Astronomical and Dream Science, Anatomy, Logic, Metaphysics, Philosophy, Philology, Psychology and Theology. In fact the three volumes are a Jain Encyclopaedia.

*Like butter present (everywhere) in milk is the Ātman pervading everything; that is the supreme mystery of Brahman realized through the tapas, or knowledge-discipline, of the science of the Ātman.*

— Śvetaśvara Upaniṣad - 1.16

*He indeed is daridra, poverty-stricken, whose sense-cravings are vast, endless; but when the mind is happily contented, who is the rich one, who the poor?*

— Bhartṛhari's Vairāgyaśatakam - Verse, 53.



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